PRICE 10 CENTS SEPTEMBER 21, 1918

DRAMATIC MIRROR

ENRICO CARUSO
Star in Artcraft Pictures

A WORD TO THE WISE PRODUCER

THE EVENING MAIL

IN FILMLAND

By T. E. OLIPHANT.

It is doubtful whether any young woman ever traveled the road to screen stardom via a shorter route than that traversed by Lila Lee. Some two or three months ago Jesse Lasky announced her discovery. The public was told that "Cuddles" of Gus Edwards's vaudeville "kid" acts, had grown to young womanhood and photoplay stardom at one and the same time. That as Lila Lee she would make her stellar bow shortly in a Lasky-Paramount picture.

Which she did yesterday at the Rivoli Theatre, in "The Cruise of the Make-Believes." No one will deny that her advent into filmland was made under auspicious circumstances, but film history has shown that even a pathway strewn with reams of publicity will not make a star. All the more honor, therefore, to Mr. Lasky's judgment and Miss Lee's talents, for Lila is a film figure to be reckoned with. She is of the stuff from which celluloid stars are made; she is beautiful to a marked degree, and it is quite evident that her pretty little head is crammed full of intelligence. She has "arrived" with her very first picture.

"The Cruise of the Make-Believes" hasn't one thrill from the first real t the last—praise be! It is just the sor of story that every one has woven int his day dreams. Its message is happi ness, and who doesn't prefer happiness to thrills?

Bessie Maggison is a daughter of t tenements who provides a livelihoo for her alcoholic spirited father an worthless brother by renting furnish rooms. To the tenement next doo comes Gilbert Byfield, son of wealt He is something of an author, in sear of type atmosphere for a story. Bess comes into his range of vision and t gether they cruise in her backyard yac constructed from old boards and chai with a discarded wagon wheel to st the course.

Their first cruise leads to love. Byfield, concealing his identity from Be sie, bribes her father to take her to country place for a month's vacati Maggison is to announce that he come into a sum of money and Bessi to have a cruise on the waters of real The trip is fairly well under way w an ambitious mother of society appe upon the scene with her marriagea daughter, Byfield's identity is disclo and the boat goes on the rocks. Bes heartbroken, returns to her backy yacht, and Byfield—but that would telling the best part of the story.

Mr. Lasky has surrounded Miss with a cast that would test the tal of many a more experienced star. T though she plays with such skilled actors as Raymond Hatton, Hart Ford, Spottiswoode Aitken and M Reign, she more

Part

NEW YORK TRIBUNE

On the Screen

"Cuddles," who used to be "Georgie's" vis-a-vis in the Gus Edwards revues, made her debut on the screen at the Rivoli yesterday in a picturization of "The Cruise of the Make-Believes."

The story is filled with the philosophy of "Pollyanna" and "Daddy Long Legs" and of course "Cuddles," whose real name is Lila Lee, is the girl in the case. Miss Lee is considerably larger than she was when we saw her

THE GLOBE AND COMMERCIAL AD

New Film Plays.

Lila Lee's Debut at Rivoli—"The Cruise of the Make-Believes," which is the feature at the Rivoli this week, is important chiefly because it introduces a new star to the screen. Her name is Lila Lee, and she does not seem at all depressed by being known as "Cuddles." Lila has a twinkle all her own. Before her appearance she was handicapped by being advertised as an "infant prodigy," but she lived this down in her first few moments on the screen, and

THE WORLD: MOND

"CUDDLES" LEE MAKES DEBUT IN PICTURES

Talented Little Girl, Pupil of Professional Children's School, Jumps Quickly Into Stardom.

had been decorated with the Cross of Honor for conspicuous bravery.

D. W. Griffith's next motion picture, following "The Great Love" and "Hearts of the World," will be entitled "A Romance of Happy Valley," and work on this film is already under

NEW YORK AMERICAN

Photo Pl

THE RIVOLI.

CHARMING Lila Lee, widely known in vaudeville as "Cuddles," will make her debut in motion pictures at the Rivoli this week as the star in "The Cruise of the Make-Believes," based on the popular novel of the same name by Tom Gallon.

The Rivoli Orchestra, Erno Rapee conducting, will play "Dance of the

THE MORNING TELEGRA

LILA LEE MAKES DEBUT AT RIVOLI

Child Actress, Known as "Cuddles," Has Distinctive Role in "Cruise of Make-Believes."

FINE ORCHESTRAL NUMBERS

Are Heard—Official Presents Slip-Scenes.

nce at the Rivoli this by the debut of a new Lee, widely known as d actress of the vaude- e is shown to advan- t story of the "Cruise ever," by the late Tom

a the part of Bessie young daughter of a e father, an effective by Raymond Hatton, to support by keeping house in the slums. one of the pleasures of ut she gets her child's oisting in the tumble- a clothes pole, with ng for a sail, turning " where she "makes ateverer wanted to see Next door in other ere lives Byfield, a relist on the lookout for his newest book, an hour in the "good reached by jumping field cannot resist the de a real holiday, and her to his country

For many reasons to appear personally, ution through a pre- ever, he is not able successfully. He is te an explanation of life, at first a great story finds its happy

"The Dance of the Gioconda," later on ections from "Miss lman. Miss Helena ings "Sweethearts," and Greek Evans am with "Laddie in

ected specially in- his magazine this em with the Official ng the German re- ture of waste and

Nature Smiles," a res, is of particular thaps reached the photography. The th an O. Henry f Bagdad," excel-

ILA LEE A NEW STAR AT THE RIV

ten years of age. Miss Lila own as "Cuddles," and who successful in vaudeville, is n put in the silent drama in a f alled "The Cruise of the M Paramount production. T will be presented at the Riv a week, beginning this aft

of Miss Lee that she has yout n and enthusiasm and is v "The Cruise of the Make B ee will have the role of Bess he sixteen-year-old daughte Grimson, a shiftless man ad k. She lives with her paren ner, Aubrey, a ne'er-do-well t district of New York.

yard Bessie has rigged up make believe, provided with of canvas and the like, and n periodically to make fan- in this ship to distant and ries, she thus escaping the stence that is her lot.

sted in her voyages by Gil- millionaire young man who elems for the purpose of o special conditions in the ers. He receives to take environment and with the he sends her to his beau- e in Dream Valley. Her old in the background and ous agents that he has purchased the place from his profits in lucky specula- tions.

The truth is finally revealed to her by Mrs. Crane, a society woman, who schemes to marry her daughter to Byfield and, her dreams shattered, she returns in despair to her home, where Byfield finds her in her ship of make believe, sad and lonely. He declares his love for Bessie, and nestling in his arms she realizes that her ship has brought her into a delightful port at last.

Supporting Miss Lee are Mr. Harrison Ford, Mr. Raymond Hatton and other popular screen players.

Even Blasé Broadway Said "Lila Lee Is Great"

THE CRITICS WERE WAITING for Lila Lee on Broadway; doubting, ready to pick her to pieces; eager, perhaps, to sneer at this little girl who so quickly had been made a star.

It was a terrific test, for, contrary to some methods of launching a new star, it had been decided that Lila Lee must make good by *merit* alone.

No wild, weird tales, no sensational billing had misled the public.

She was represented as just what she was—a clever motion picture actress, a girl with rare charm and talent. She was young and beautiful.

And over night she was a sensation!

The critics were unanimous in their praise. Her debut was the feature of every dramatic page in New York.

She was " made " in a day—for one reason and only one—because all that was said about her was true. She *was* clever, she did have rare charm and genuine talent. She was the sort of an actress that the public loved at first sight.

The Rivoli played to big business the first day and—this is the real test—box office receipts increased steadily throughout the week.

That meant that folks who saw " The Cruise of the Make-Believes " went home and told their friends how wonderful the star and picture were.

Every person who sees Lila Lee is a continual advertiser for the theatre that shows her pictures.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK.

ARTCRAFT PICTURES

THE EVENING TELEGRAM—

Miss Lila Lee in "The Cruise of the Make Believe."

MISS LILA LEE, who has been seen in vaudeville, is making her first appearance as a motion picture star in "The Cruise of the Make Believe," a Paramount picture, at the Rivoli this week.

er, as the severe way she now wears it makes her look older than sixteen, which is said to be her age.

The play tells a pretty story of a girl who dreams of a better life while living in the poor part of [illegible]

New Films At Theatres This Week

Lila Lee, the "Cuddles" of vaudeville, will make her début in motion pictures at the Rivoli this week in "The Cruise of the Make-Believes," a Paramount picture, based on the popular novel of the same name by [illegible]

DRAMATIC MIRROR

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PUBLISHED WEEKLY AT 243 W. 39TH STREET, N. Y.

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WHOLE NO. 2074

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Published by Dramatic Mirror, Inc. Entered as second-class matter January 26, 1889, at the Post Office at New York, N. Y., under the Act of March 3, 1879

DON'T BE TOO LATE

If You Are A STATES-RIGHTS BUYER Anywhere
or An EXHIBITOR In New York or New Jersey

THE ALARM CLOCK IS RINGING
AND IT'S TIME TO WAKE UP!!

IVAN ABRAMSON

The Dean of Motion Picture Producers, is Offering His Two Greatest Creations

"Ashes of Love"
Interpreted By
JAMES K. HACKETT,
EFFIE SHANNON,
MABEL JULIENE SCOTT
And An All-Star Cast

"When Men Betray"
With
GAIL KANE and
STUART HOLMES
And An Unusually Strong Supporting Company

Both Features Have Proven the Greatest Box Office Attractions in New York and New Jersey. All First Runs Play from One to Two Week Stands. In Many Cases They Are Booked for Indefinite Engagements.

TERRITORY NOW BEING CONTRACTED FOR

WIRE

GRAPHIC FILM CORPORATION 729 SEVENTH AVENUE NEW YORK CITY

Successful concealment as obtained by Marguerite Clark in "Out of a Clear Sky" (Paramount)

Houdini in one of his dramatic moments in his new serial. A Rolfe Production

Doubt as to man's sincerity is expressed by Betty Blythe in "The Green God" (Vitagraph)

A coquettish scene from "His Wife's Friend" (Sennett-Paramount)

Americans on the French line in a scene from "America's Answer"

An Oriental expression of sentimental interest as shown by Martha Taka and Jack Abbe in "Mystic Faces" (Triangle)

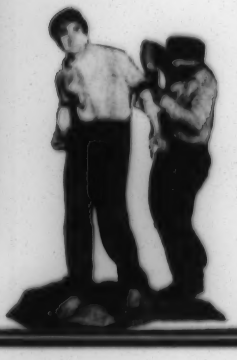
Effie Shannon, in "Ashes of Love" (Graphic) seeks to guide Ruby de Remer in her affairs of the heart

Belle Bennett and her friends in "The Storm," a Triangle picture, celebrate in a Chinese restaurant

Dorothy Gish in a domestic moment in "The Hun Within," an Artcraft picture

Madge Kennedy in "The Kingdom of Youth" (Goldwyn)

What cares J. Frank Glendon for manacles in "By the World Forgot" (Vitagraph)



would rather hear fairy tales than read them

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE
FOUNDED A.D. 1879

A WORD TO THE WISE PRODUCERS

By BURNS MANTLE

On What the Promotion Men Have Done for Moving Pictures and What Still Is to Be Done

I HAVE been talking with the motion picture promoters, those highly energized, vigorously alert young men who escort the new picture to the studio, herald its making, plan its reception when it emerges, announce its arrival, sell it to the trade, and finally "put it over" by helping the exhibitors who buy it convince their customers that here is the particular picture they have been waiting a life-time to see.

They are an interesting group, these lads—Flinn and Beatty of the Famous-Lasky's world-covering organization; Warren, the Goldwynner, James and Meador of the Metro, Kugel of the World, Parsons of Pathe, and dozens of others.

By bringing to bear their energy, their inventiveness and their genius for organizing the forces that make for publicity, but, most of all, by applying the intelligence God has given them to their business, they have, and within the last half-dozen years, put the motion picture industry squarely on its feet. Six years, did I say? I don't believe it was more than four years ago that in my office, at least, we were in the habit of fervently thanking the motion picture companies for plainly printing their firm names on the outside of their press envelopes because it made it so much easier to throw them into the waste-baskets without taking the trouble to open them.

. . .

WE DO not do that any more. And these boys have not only improved the quality of their press output, they have also expanded their departments most wonderfully. They were mere press agents; they have become the promoters of a great industry; they formerly dealt exclusively in words, words, words; now they have put in a stock of deeds. "Service" is the keynote of their newly adopted creed. I gather that even their form of address, as well as the quality and quantity of the matter furnished the individual exhibitor, has greatly changed.

"Inclosed find press matter and billing for 'The Rape of Lucrece.' Also instructions for use of same. 'The Rape' is the greatest vamp picture ever made in the world. Yours truly, etc." That was the old form.

. . .

"WE ARE forwarding under separate cover an outline and material that may be used in an effective press and billboard campaign in introducing 'The Lions of Lucerne' to your customers. By following the suggestions offered, we are sure you will get positive and immediate results. Yours for bigger business, etc. P. S.—If we can be of further service to you in any way, we are yours to command. Have lunch with us when you are in town."

And when the package that is arriving under separate cover comes to hand it is found to enclose—I quote from an actual bill of contents—"publicity suggestions, advance reading notices, press electrotypes, feature stories, showmanship suggestions, advertising cuts for sale," etc.

THUS every exhibitor in every town showing that particular picture is put directly in touch with the brains of the home office and made to feel that he is a part of the organization. Given the intelligence to see the advantages accruing from such an offer of help, the exhibitor does follow the suggestions received and does get the results promised. Which naturally makes him twice as keen to continue the same practice a second time. So far, fine!

. . .

I HAVE nothing but words of praise and approval for all those keen young promoters have accomplished in building up their service departments.

But it occurs to me that they are overlooking one vitally important factor that sooner or later they will be forced to consider—the factor represented by the small exhibitor—the chap they are most eager to serve.

The problem of the future in the promotion and sale of the motion picture, as I see it, is going to focus on the neighborhood house and its proprietor.

. . .

PRACTICALLY the problem of the bigger house has been solved. The Rothapfels and the Edels have seen to that. They are established and set, and so long as they can preserve the quality of their bills they will go forward swimmingly. Everything is in their favor. They offer a maximum amount of entertainment at a minimum cost. Under the leadership of one who had the vision to see and the courage to build the first "temple" devoted to a new art, they have legitimized that art, and within a single decade lifted it very close to the level of the drama itself.

But the neighborhood exhibitor, the little fellow—the $5, $7.50, $10, $15 and $20-a-day boys—their problems are not solved. And it looks to me as though the men of the promotion departments could do, and in fact should do, a lot in helping to solve them.

. . .

WHAT, then, are the problems of the small exhibitor? And how is he to overcome them?

From what I have deduced from observation, they are concerned principally with the conduct of his physical property. And more frequently than not they are traceable directly to his incorrect analysis of his particular neighborhood public.

Briefly, he does not know how to conduct his theater to his own best advantage, and there is no one to point out to him his mistakes.

All the clever advertising campaigns in the world will not insure a steadily and constantly increasing flow of business to this manager's theater.

He can go on, week after week, announcing the greatest of features in the niftiest ads ever written by the hand of genius, and if his theater isn't right, he will get no more than a part, and probably only a (*Continued on page* 456)

DRAMATIC MIRROR, Inc. 145 WEST 45th STREET PHONE, BRYANT 4900 NEW YORK CITY
H. A. Wyckoff, *President*. R. M. Vandivert, *Vice-President*. L. O. Fiske, *Business Manager*. H. J. Redfield, *Secretary*.
Chicago, 5 S. Wabash Ave., L. M. Carroll. Los Angeles, 430 S. Broadway, Wm. G. Colvin—Capt. Leslie Peacocke.
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THE MIRROR

LOUIS R. REID, Managing Editor

New Body in Motion Picture Industry Triumphant if Properly Supported

THE convention of the American Exhibitors' Association in Chicago will be memorable as the occasion of the achievement of unity among the motion picture exhibitors. Just as the prospect of of the success of the Allied arms loomed brilliant upon the amalgamation of all the forces under the leadership of General Foch, so the opportunities for notable progress in the industry appear especially bright with the solid front established by the exhibitor bodies.

Organization, whole-hearted and powerful, has been effected. Through the efforts largely of WILLIAM A. BRADY, PETER J. SCHAEFER, FRANK J. REMBUSCH and LOUIS H. FRANK complete harmony—a harmony which is planned to eliminate petty politics, personal ambitions and cheap abuses—has been established, built upon a basis of equity and fair dealing for all.

The Motion Picture Exhibitors' League of America and the American Exhibitors' Association have been laid away in peace and a new body, the National Association of the Motion Picture Industry, Exhibitors' Branch, described by WILLIAM A. BRADY as "all for one and one for all," has come into existence.

The scope and effectiveness of this organization depend principally upon continued co-operation. All producers and distributors as well as every exhibitor in the country must contribute active support if the full value of organization is to be exerted, if the motion picture industry is to present a united front in its manifold activities.

• • •

Healthy Condition of Theatrical Business Reflected by Aspects of Early Season

THE NUMBER of plays that have been produced during the past few weeks has been proof in itself that theatrical managers, producers and those that manipulate the financial strings of the theatrical business entertain no fears for the outcome of the season that has begun so auspiciously.

While on the whole the settings of the plays have shown a decided tendency to Hooverize, in response to the request of the Government that no unnecessary expenditure or outlay be indulged in during the war, the casts of the plays and the plays themselves have shown no effects of stinting in money matters.

Theatrical men have not been afraid at this time to invest their money in new productions, realizing no doubt that the theater is an important factor in the war and is one of the principal means of providing much needed recreation.

And the confidence of the theatrical managers has not been misplaced. They are receiving ample returns for their courage and foresight in the face of many obstacles. The box-offices report flourishing receipts from all sides.

New York hotels are crowded. Residents are returning to town from the country. Families of the soldiers and sailors are in town to be with them for a few days before they embark overseas and visitors from all parts of the country are pouring into the city. All this reacts favorably upon the theater, and the result is that despite everything the theatrical business is in a particularly healthy condition.

• • •

Vaudeville Is First in Favor with the Fighting Man; It Keeps Him Keen for Conquest

THERE IS a close relationship between vaudeville and victory, it would seem. Vaudeville is the sort of mental distraction the boys battling the Boches most need. Its very diversity guarantees its unfailing efficacy in rousing brooding minds from thought of red tomorrows or blue yesterdays.

It brings them back to the white light that is glory and patriotism and self-sacrifice. It sweeps the lingering doubts and the dolefulness out of their inner mental recesses and lets in the sun-warming sweep of renewed faith.

No other form of entertainment has the healthful effect on the fighting man that vaudeville has. E. H. SOTHERN himself is authority for this. He made a tour of inspection of the trenches recently to determine the entertainment needs of the soldier.

He found that drama as a rule touched chords that vibrated to the actualities of the day, which was bad for the effect desired—the complete disassociation of the fighting man from the fight. It was desired to let him win back ardor and mental poise by that perfect relaxation which only absolute absorption in a foreign subject can bring.

Vaudeville alone, it was found, kept the man on an even level of forgetfulness of all but supreme enjoyment of the moment. It appealed to them all—more in certain spots than others, to be sure, but with anticipation of known and favored acts to follow to keep them keyed to the occasion.

So vaudeville leads the amusement world in the trenches.

• • •

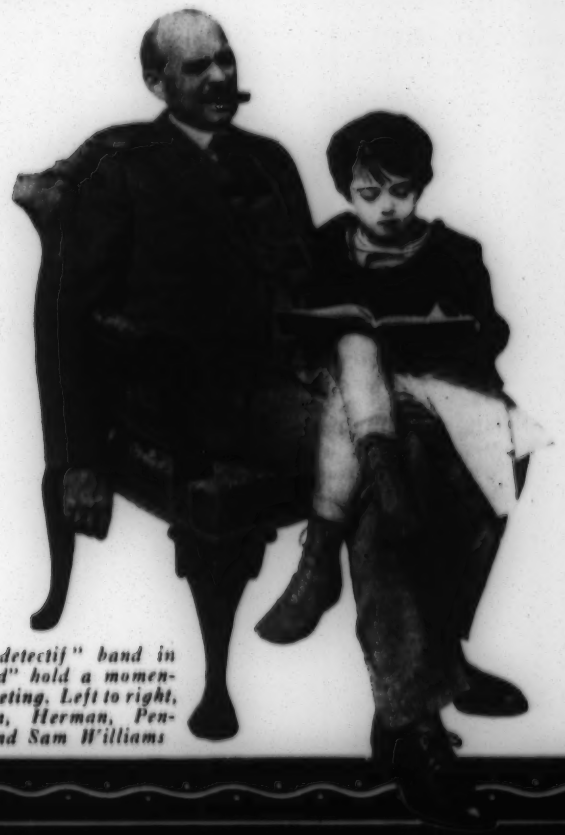
Chevalier Spirescu's Death Calls Marked Attention to High Musical Development Achieved by Photoplay Institutions

THE DEATH of Chevalier Oscar Spirescu, musical director of the Strand, just on the eve of the introduction of a series of condensed operatic song-scenes at that theater, which innovation he had evolved and for a week arduously labored at the rehearsals involved, brings forcibly to mind the high artistic standing achieved by such pre-eminent picture houses of which the Strand is the pioneer.

It was not so long ago when the select species known as "highbrow" raised his eyebrows as high as a contracting forehead would allow to express shock and amazement on hearing that one belonging to higher social stratum had tobogganed to the lower levels of picture patronage.

Nowadays the barouches of the bon ton are a common sight at the curbs of picture palaces. Men like Spirescu, who had been decorated by a king and conducted in famed seats of opera the world over, have helped materially to bring about this evolution.

GROUPS AND TROUPES



The "detectif" band in "Penrod" hold a momentous meeting. Left to right, Verman, Herman, Penrod and Sam Williams

John W. Cope as a brusque bachelor in "Daddies" makes the best of the situation which has provided him with a little Belgian girl rather than a boy that he wanted

Leon Gordon, a British secret service agent in "Watch Your Neighbor," fools the German by masquerading as a conventional silly ass. Dodson Mitchell is the German in the case, while the girl is Mary Servoss

The Bambinnetti Troupe of acrobats in "Head Over Heels" take their bows with characteristic pride. Mitzi is the appealing figure in the center, while Charles Judels, at the left, is the head of the organization. Carrie McManus is the rotund party at the right

$150,000 FOR SOLDIERS' THEATER

Over There League Would Raise Amount to Continue Work

Tentative plans were made at a meeting of the Over There Theater League after a dinner at the Hotel Knickerbocker last Tuesday to raise immediately $150,000 to continue the work of the League abroad in entertaining American soldiers.

Fifty performers a month must be sent to France, and to make this possible immediate funds are required. A committee of which Lee Shubert is chairman was appointed to find ways and means of raising the money, and arrangements will be made for a series of benefit performances throughout the country.

The managers present pledged themselves to endeavor to persuade their leading stars to give up their work here for limited periods to entertain the men abroad.

Addresses were made by Augustus Thomas, Lee Shubert and Winthrop Ames. Others present were Marc Klaw, J. J. Shubert, Adolph Zukor, A. Paul Keith, E. F. Albee, Alf Hayman, George M. Cohan, Sam H. Harris, Marcus Loew, A. H. Woods, Edgar and Archibald Selwyn, William A. Brady, Henry W. Savage, Arthur Hopkins, Oliver Morosco, Richard Walton Tully, William Fox, Charles B. Dillingham, Arthur Hammerstein, and representatives of Elliott, Comstock & Gest, Hurtig & Seamon, Moss & Brill, and the Aborns.

. . .

DIRECTORS APPOINTED

Military Committee Names Men to Control Stock Division

At a meeting in Washington last week of the Military Entertainment Committee of the War Department, Commission on Training Camp Activities, called by Chairman Malcolm L. McBride, the question of selecting directors for the new Liberty Theater stock division was determined.

George Sargent was appointed director for the Western States and Harry Lorch for camps east of Chicago.

Stock companies will be played in isolated camps where mileage has been prohibitive to traveling companies.

Augustus Thomas, Daniel Frohman, Franklin H. Sargent, John C. Travis, J. Howard Reber, Harry O. Stubbs, DeHull N. Travis and Chairman Malcolm L. McBride were present at the meeting.

. . .

Hoffman's New Comedy

Aaron Hoffman, author of "Nothing But Lies," the new William Collier comedy which has won success in Washington and Atlantic City, will begin work on a new comedy, "It's a Boy," when his present play is well along the road to success on Broadway. It is expected to arrive within the next fortnight.

. . .

J. E. Cort Joins Father

J. E. Cort, a son of John Cort, has left Seattle and joined the theatrical activities of his father here. He is to be company manager of "Fiddlers Three" for the present and also will assist in handling "Glorianna."

ON THE RIALTO

NO CASUALTIES in the slacker raids have been reported from the Lambs Club. Our spies stationed themselves under the protecting entrance of the Belasco Theater opposite the club, along Forty-fourth Street and Broadway, but not a single member of the club was observed under the temporary watchful care of the Department of Justice. Such a fact speaks a volume for the actor's art of simulation, for it is a tradition that many of the profession who, though they have long passed the thirty-one-year-old mark, appear to be in their twenties. Reading in the newspapers that a raid was in progress, it was a simple matter for them to touch up their temples a little with gray, assume the demeanor of approaching physical decay and stroll fearlessly along the streets.

Even De Wolf Hopper, who volunteered as one of the slacker sleuths, did not report a single capture in his profession.

. . .

BUT WHEREAS the actors were fully prepared for the raid, they seemed to have missed a capital opportunity for publicity in connection with the new draft. How they must have envied the front page space given to Lou Tellegen, who was the only actor to register in advance for the draft.

. . .

WHILE he has been placed in a position of tremendous power in the film industry as a result of the amalgamation of the motion picture exhibitor organizations in Chicago, William A. Brady does not intend to lose identification with his first love, the stage. At the moment that the great merger was achieved he presented his daughter in a new play as the opening attraction of the newest Shubert playhouse.

. . .

THIS DEPARTMENT announces that it will compile shortly the list of war plays which have been presented in New York since August, 1914. The task will not be easy, but it will be illuminating. It will show generally how puny are the efforts of playwrights to record the tremendousness of the conflict in any of its phases.

. . .

THE betting season has been opened for those who find diversion in guessing the identity of Nat C. Goodwin's sixth wife. That he will have a sixth there is no doubt now that a divorce has been granted in the case of his fifth matrimonial achievement. Goodwin may soon expand his voluminous book upon his marital adventures, which contributed largely to the gaiety of nations and two—or is it three?—generations.

. . .

TEN PREMIERES last week made the critics the most industrious people of the theatrical world. None faltered, though it cannot be said that any sang extensive pæans of praise over the offerings submitted to their scrutiny. The enterprise which they were forced to carry out last week ran the war correspondents a close second. They are now ready for the next batch, though the zeal of the producers does prevent them from continuing work on plays of their own.

. . .

"WHY WORRY?" "Double Exposure," "Allegiance" and "He Didn't Want to Do It," are the first productions of the season to fall by the wayside. But more are going to fall, many of which will be advertised on Broadway as "The Biggest Hit in Years," "A Knockout" and "A Real Triumph.'

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STARS are abundant on Broadway, with the feminine contingent dominant. But there are any number of plays in which stars of other years are merely featured. Is there a general policy among the producers to make the play the thing, to abide by the advice of the older of the dramatic critics and subordinate personalities to drama? It would seem so.

There is "Going Up," with Frank Craven in a featured rather than a stellar role, and Frank has figured conspicuously in the electric lights in a number of plays. There is "The Unknown Purple," with Richard Bennett. There is "Under Orders," with Effie Shannon. There is "Maytime," with John Charles Thomas; "An Ideal Husband," with Constance Collier; "Everything," with De Wolf Hopper, and "The Woman on the Index," with Julia Dean.

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OLIVER MOROSCO continues to favor critics as the authors of his plays. Last year it was the Hattons and Alan Dale. This year it is the Hattons and Jack Lait. Perhaps Dale is in the offing.

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WHAT has become of the old-fashioned manager who used to hold a prize contest for the best play submitted to him by an unknown author?

TAXES PAID BY STAGE DELINQUENTS

Actors and Actresses Squared Up Handsomely at the Custom House

All last week a steady stream of actors and actresses visited Room 623 in the New York Custom House to pay income taxes on which they were delinquent. This movement had been brought about by the work of theater owners and managers, whose persuasive powers had been used to good advantage. Collector William H. Edwards in a statement just issued said that without exception there was no attempt at evasion. In most cases players said they had been out of work when the tax fell due, and in some instances inability to figure the exemption clauses had been the cause of delay.

Collector Edwards in expressing deep gratification at the effectiveness of the work of the owners and managers, and that every section of the theatrical district had been thoroughly gone over, said:

I wish to thank the managers and owners of the New York theaters for the co-operation they have given this office in the collection of the income tax. When this drive was started a man who has for years been connected with the theatrical profession and who knows most performers and the salaries they receive was put in charge of the search for delinquents.

A personal visit to every performer, whether in the legitimate, moving pictures, vaudeville or burlesque was planned. Each performer was asked if he or she had paid the income tax and to make an affidavit to the amount paid. I wish to state that by far the great majority did pay their taxes. Of course there were some who did not.

Some of these were actresses, who declared that they did not pay because they could not figure just how much they were exempt because of the cost of their gowns, taxicabs and other luxuries. A 50 per cent penalty was imposed because of their failure to pay when due. There were others—and among these were many moving picture actors and actresses—who came forward willingly and paid their just taxes with the added penalty.

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THEATER MEN FEAR EFFECT OF NEW DRAFT

Believe Great Inroads Will Be Made Among Actors and Audiences

Theatrical managers are exhibiting great concern over the effect of the new draft. They fear not only that a severe shortage will exist among players who for the greater part will be unable to claim exemption for dependency and among the operating crews of the theaters, but that the draft will make serious inroads in the patronage of plays. It is their belief that the attendance of single women will be greatly curtailed as there will be a lack of escorts, and women are not accustomed to go to the playhouses alone, even though they are located generally in a central location.

The tremendous inroads made on those of military age by the new ruling renders it difficult for women to call on men either to pay for the tickets or to go along with them. The picture house, on the other hand, with its cheaper price of admission, makes slight demands on one's purse, and this being true the exhibitor sees but little effect on the 18 to 45 law.

However, there is a feeling in certain amusement circles that the public will continue to patronize the theaters generously in spite of the new condition of affairs created by the 13,000,000 army requisitioned by Uncle Sam for the world war. Amusements are the necessary medium for keeping the spirits at a high degree of optimism.

THEATRICAL NEWS OF THE WEEK

Williams Places in Rehearsal New Play With H. B. Warner as Star—John D. Williams has placed in rehearsal the comedy, "Sleeping Partners," which, with Seymour Hicks in the principal part, ran for several months at the Savoy Theater, London. H. B. Warner will star in the principal male part in the New York production, and Irene Bordoni will have the only female part in the play. The two other important parts will be taken by Guy Favieres and Arthur Lewis. "Sleeping Partners" is the English equivalent of the American phrase, "Silent Partners." Written by Sacha Guitry, under the title of "Faisons un Reve," the play had a long career in Paris, with Mr. Guitry in the part that Mr. Warner will play in this country. The London adaptation was made for Seymour Hicks, and was produced by Laurillard and Grossmith at the Savoy Theater.

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Managers to Washington on Admission Tax—Winthrop Ames, E. F. Albee, Lee Shubert and Augustus Thomas were part of a committee of theatrical managers which went to Washington early in the week to argue the theater's side of the question in regard to the proposed doubling of the tax on theater admissions.

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Special "Three Faces East" Company is Organized for Chicago—Owing to the success of "Three Faces East," Anthony Paul Kelly's play of the Secret Service now at the Cohan and Harris Theater, Messrs. Cohan and Harris have organized a special company to present the play in Chicago, where it will begin an engagement at the Olympic Theater on Sunday, Oct. 13, with a preliminary week at the Majestic Theater in Buffalo, commencing Monday, Oct. 7. The Chicago company, which is now in rehearsal, includes Lillian Tucker, Henry Vogel, David Torrence, Florence Le Clercq, N. St. Clair Hales, Rubi Trelease, Sydney Mather, Marion Rogers, Joseph M. Holicky, Guy Cunningham, Ralph Belmont, Arthur V. Gibson, A. F. Davies, and others.

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"Listen Lester," Cort's New Farce, has Music by Harold Orlob—Harold Orlob has written the music for "Listen Lester," the musical farce, with book and lyrics by Harry Cort and George E. Stoddard, which John Cort is soon to produce. "Listen Lester" goes into rehearsal Sept. 18.

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"Maytime" Returns to the Broadhurst Theater After Many Moves—The Shuberts announce that, owing to the small size of the stage at the Maxine Elliott Theater, it was found impossible to put the production of "Maytime" in that house, and they have been compelled to move the play to the Broadhurst Theater instead of to the Maxine Elliott. "Maytime" was at the Broadhurst all through the summer.

Sunday Concerts Are Inaugurated at New Central Theater and Resumed at Hippodrome and Winter Garden—Sunday concerts, similar to the Winter Garden variety, have been introduced at the New Central Theater, Broadway and Forty-seventh Street. The first concert there was held last Sunday. The Hippodrome has resumed its series, which differs from the Winter Garden and Central "concerts" in that the bill approximates those presented at regular concert halls. For instance, on the first Hippodrome bill of the season appeared Eugen Ysaye, Belgian violinist, and Anna Fitziu, operatic soprano.

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Stuart Walker to Have Eastern and Western Companies in "Seventeen"—Next week Stuart Walker will start two companies on tour in "Seventeen." The Eastern company has with one exception the same cast as appeared at the Booth Theater last season. The part of Willie Baxter will be played by Burford Hampden, who was last seen in "Pipes of Pan." This company will open at the Majestic, in Brooklyn, Sept. 16. The Western company will have Donald Foster in the Willie Baxter part and will open at Easton, Pa., on Sept. 23.

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Harry W. Bishop Files Petition in Bankruptcy—Harry W. Bishop, who was the owner of the Bishop Theater in Oakland, Cal., for many years, a brother of Oliver Moroseo, has filed his petition in bankruptcy. The liabilities are $38,111.95, and no assets. There were 2,000 creditors named and over fifty actors and actresses.

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Adolf Philipp to Send Series of Plays on Cantonment Circuit—Adolf Philipp, play author, manager and producer, who has acquired the American producing rights to a number of foreign comedies and musical plays, will give them their first American hearing at his Yorkville Theater, and hereafter send them on tour to the various military cantonments and the principal cities of the United States.

The first play produced will be "Tell That to the Marines." It is in three acts, and from the pen of Edward A. Paulton and Adolf Philipp. It will open the Yorkville Theater the middle of October.

Others to follow will include "A Kiss in the Dark," a musical farce-comedy, in three acts, by James Watson and Arthur Gunning; "The Joy Ride," a farce in three acts, adapted from the French of Edward Rigant; "Three Good Things," a comedy by Adolf Philipp; "It's Easy," a farce-comedy in three acts by Jules Fabre; "Miles from Nowhere," a farce-comedy in three acts by Adolf Philipp and Edward A. Paulton; "Fie Fie-Fi Fi," a musical farce in three acts by Edward A. Paulton and Adolf Philipp, and "Tainted Money," a play in three acts by Alfonso Buchois.

"Another Man's Shoes" Opens at the Thirty-ninth Street—Frederic McKay opened the season of the Thirty-ninth Street Theater on Thursday evening with the production of a new play, "Another Man's Shoes," featuring Lionel Atwill. It is by Laura Hinkley and Mabel Ferris, and is based upon a Saturday Evening Post story called "Craven," published in 1912 and written by Miss Hinkley. The play will be reviewed in next week's MIRROR.

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Baltimore Theaters Now Worrying Along Without Orchestras—Troubles resulting from the increase in musicians' wages have caused the Academy of Music and Ford's Theater in Baltimore to operate without orchestras. Fortunately the character of the current attractions makes the absence of music unimportant. An effort is being made to adjust matters to the satisfaction of both sides.

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Charlotte Walker Opens Tour in "Nancy Lee" at Philadelphia—Charlotte Walker has begun her winter's tour at the Garrick Theater, Philadelphia. She is appearing in Eugene Walter's play, "Nancy Lee," which was at the Hudson Theater last winter. During October Miss Walker will play the "subway circuit" before undertaking a tour of the South, from Washington to New Orleans.

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London Play, "The Little Brother," to Put Forward Walker Whiteside as Star—The Messrs. Shubert, in conjunction with Walter Hast, will present Walker Whiteside in a new play, entitled "The Little Brother." Hast, who produced the play in London, will supervise the production here. He brought "Bunty Pulls the Strings" to America. The chief role of the play was written with Whiteside in view.

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"Crops and Croppers" to Open Season at Belmont—Iden Payne, who is now staging "Humpty-Dumpty" with Otis Skinner for the Charles Frohman Company, will inaugurate his season at the Belmont Theater, in West Forty-eighth Street, with a new American comedy of war time, "Crops and Croppers," by Theresa Helburn. Eileen Huban has been engaged for a leading role.

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Woods Gets "Go Easy, Mabel"—A. H. Woods has just acquired a farce by Wilson Collison which he will produce late in the season. Its title is "Go Easy, Mabel."

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"The Invisible Foe" in Australia—There will be presented in Australia, for the first time on any stage, a new play entitled "The Invisible Foe," next Monday night, in which will be starred Georgia Harvey, widely known on the American stage. The drama will be produced by E. J. & John Tait.

"The Unknown Purple" Opens at the Lyric Theater—"The Unknown Purple," a play in a prologue and three acts, by Roland West and Carlyle Moore, was produced by Mr. West at the Lyric Theater last Saturday night. The play is based upon a story by Mr. West, and deals tensely and mystifyingly with the unique revenge of a young inventor who has been betrayed by a luxury-loving wife.

The cast is headed by Richard Bennett, and includes Helen MacKellar, Earle Browne, Lorraine Frost, Marion Kerby, Frank McCormack, Herbert Ashton, Edward Van Sloan, E. L. Duane and Arthur L. Vien. The play will be reviewed in the next issue of THE MIRROR.

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"Tea for Three" to Open Sept. 19—"Tea for Three," a comedy by Roi Cooper Megrue, will be produced by Selwyn & Co. in Maxine Elliott's Theater on Sept. 19. In the cast are Arthur Byron, Miss Margaret Lawrence and Frederick Perry.

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Victory for Burlesque in Youngstown, Ohio—Last Friday in the local Federal court Judge Westenhaver granted L. B. Cool, of Youngstown, a permanent injunction restraining the Mayor of Youngstown from prohibiting the exhibition of burlesque there. Last year, toward the middle of the season, the Mayor got a temporary injunction against Cool, and as a result there were no more burlesque shows in Youngstown that season. Cool's house is on the Columbia Wheel, and he proved that he never had anything in his shows to which exception could be taken. The court stood by him when the trial came up last Friday, and now there is nothing to interfere with any burlesque productions that conform to the average requirements of the high-class shows put out on the Columbia Wheel.

Managers Welcome Arliss Plan for Try-Outs—New York producing managers are responding to George Arliss' plans concerning the Theater Annex, which is to offer private try-outs of plays and players. Among those who have endorsed the plan are: Winthrop Ames, Martin Beck, Charles D. Coburn, Maxine Elliott, William Elliott, Charles Frohman Co., by Alf Hayman; Daniel Frohman, Klaw & Erlanger, Walter N. Lawrence, Henry Miller, B. Iden Payne, Henry W. Savage, J. Howard Reber, Selwyn & Co., George Tyler, Joseph L. Weber and John T. Williams.

Joseph Klaw Makes Debut as Theatrical Manager—Joseph Klaw's debut as a producing manager took place last Monday when he presented "Some Night" at the Harris Theater. "Some Night" is a musical comedy by Harry Delf, the second dancing man to have his handiwork produced this season. Martin Brown, with his "A Very Good Young Man" is the other. Delf is now in the service of the navy.

NEW STAGE PRODUCTIONS IN REVIEW

"DADDIES"

Pretty Story Well Developed With Strange Decree for Bachelor

Comedy in Four Acts, by John L. Hobble. Produced by David Belasco, at the Belasco Theater, Sept. 5.

Robert Audrey	Bruce McRae
James Crocket	John W. Cope
Nicholson Walters	Edwards Davis
Henry Allen	George Abbott
William Rivers	S. K. Walker
Parker	George Giddens
Ruth Atkins	Jeanne Eagels
Mrs. Audrey	Winifred Fraser
Bobbette	Edith King
Madame Levigne	Paulette Noizeux
Lorry	Lorna Volarge
Alice ("Little Sammy")	Aida Armand
Francois & Co.	The Quinns
Katie	Mrs. Armand
Nurse	Mrs. Quinn

David Belasco continues to reap a golden harvest at the theater which bears his name. The regularity with which he is able to confine his activities at his playhouse to one production a year is amazing, if not uncanny. Without wishing to play the prophet there is every indication that "Daddies" will be running when the spring revivals start, for this new comedy contains the ingredients that make for country home, Rolls-Royce success.

It is a pretty story—slender though it may be—which is developed in this new work of Mr. Hobble. There is a fragrant, gentle atmosphere about it, a springtime appeal, that are quite irresistible. The admixture of humor and pathos are calculated nicely, and the characterization is sufficiently varied to permit a charm in the acting that is uncommon.

The war has finally come to Belasco—not in its tragic, emotional aspects but in the spirit of sacrifice which it engenders. There is no intrusion of the conflict. It remains rather faintly in the background, furnishing the raison d'etre of the action.

SCENE LAID IN TARRYTOWN

The Tarrytown home of a writer is the locale of the story. He is one of a quintette of bachelors sworn never to assume family responsibilities. His mother is more of a philosopher. She knows differently. And she has secretly vowed that her son shall marry.

Her decree finds fulfillment when one of the five is asked to adopt an English child whose father has been killed in the war. An unusual request to make of a marriage-defying man. But its very strangeness appeals to him. He accepts. Whereupon his friends decide that it would be a good plan for each to take under his wing a little war refugee.

Presently the pathetic orphans arrive. The English waif, however, happens to be a pretty girl of seventeen—a strategic pre-arrangement of the mother. What follows chiefly in the play is the development of the inevitable romance between the writer and his "child"—a romance which shatters all the sophomoric vows of his bachelorhood.

Interesting and humorous sidelights to this episode are provided by the awakening of paternal pride in a crusty old bachelor from Pittsburgh who finds a girl assigned to him when he had expected a boy, and in another who assumes the burden of triplets.

The shading of the situations and speeches was Belascoanly subtle. And the touch of the producer in the settings and management of the action was characteristically skillful.

An able cast has been provided. Jeanne Eagels plays winsomely the part of the English girl, while Bruce McRae is the romantic bachelor. John W. Cope was capital as the Pittsburgher, Lorna Volarge as a little waif, George Giddens as an old servant, Winifred Fraser as the designing mother, and Edwards Davis, George Abbott and S. K. Walker as the other bachelors also acted with charm and skill.

* * *

"HEAD OVER HEELS"

Mitzi an Amusing Though Sentimental Acrobat in Musical Comedy

Musical Comedy in Two Acts and Three Scenes. Book and Lyrics by Edgar Allen Woolf, Music by Jerome Kern. Produced by Henry W. Savage at the Cohan Theater, Aug. 29.

Muriel Sterling	Dorothy Mackaye
Office Boy	Lambert Terry
Robert Lawson	Boyd Marshall
Edward Sterling	Irving Beebe
T. Anthony Squibbs	Robert Emmett Keane
Mitzi Bambinetti	Mitzi
Signor Bambinetti	Charles Judels
Miss Edith Penfield	Grace Daniels
Mrs. Sarah Montague	Gertrude Dallas
Baron D'Oultremont	Ernest Marini
Jarvis	Edmund Gurney
Molly	Carrie McManus
Toni	Joseph Dunn
Oscar	James Oliver
Buxaume	George Obey
Henri	Edward Mathews

Mitzi usually makes a hitzi in whatever bitzi she undertakes, be it as an actress seeking knowledge of types as in "Pom-Pom" or as an acrobat in love with an irresponsible American as in "Head Over Heels." In a quiet, modest manner which amuses as well as charms she is able to characterize a role so as to bring to the audience an attitude of tolerance for any shortcomings of the entertainment as a whole.

It is so in the latest opus to come from the industrious Woolf-Kern musical comedy factory. Mitzi ingratiates herself into favor with ease. Overplays? Nitzi. Just ambles about as if she were playing a simple skitzi in vaudeville. To watch her as a virtuoso of the famous Bambinetti Troupe, clowning when necessary and serious when an occasion comes for the expression of sentiment, one quite overlooked the fact that Mr. Woolf had not laden his work with a superfluity of wit and pungency and that Mr. Kern had fallen far below his standard of tinkliness.

MITZI IRRESISTIBLE

Mitzi, indeed, is quite an irresistible little comedienne. Appealing to the eye, she manages also to be intelligent. And she wins the object of her pursuit—an alert American with the attribute of constancy. During an engagement in Madrid she had been captivated by a roving young Don Juan from the States and decides that life is only worth living near him. Coming upon him in New York she soon learns that he is wildly flirtatious, that he is a man who is triumphantly impartial in affairs of the heart.

And Mitzi finds disillusionment. But not for long, for she wins the attention of his business partner, a conventional young man who sighs and sentimentalizes in the most approved musical comedy fashion. And there you are.

Between their meetings Robert Emmett Keane, as a resourceful press agent, proved amusing. His best moments came as a drillmaster of a chorus girl army whose ages ranged "from 18 to 45." Charles Judels as Signor Bambinetti sang grandiloquently of his progenitors, and Dorothy Mackaye was very pleasing to the eye as a society girl. One of the handsomest choruses ever provided by Henry W. Savage, or for that matter by any producer, carried out George Marion's instructions capably.

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"FIDDLERS THREE"

No Hint of War in Old-Fashioned Operetta

Operetta in Two Acts and Three Scenes. Book and Lyrics by William Cary Duncan. Music by Alexander Johnstone. Produced by John Cort at the Cort Theater, Sept. 3.

Gilda Varelli	Louise Groody
Carlo Andreani	Henry Leoni
Reginald Denby, Lord Duffer,	Echlin Gayer
Sam Wrigglesbury	Hal Skelley
Rosa	Betty Dodsworth
Nicolo Colona	Thomas Conkey
Giuseppe	Joseph Miller
Suzanne Foppitt	Josie Intropodi
Bernice Brockway	Hazel Kirke
Anina Andreant	Tavie Belge
Beppo	Antonio Salerno
Paganini	Gilbert Clayton
Kubelik	Antonio Salerno
Georgio	Temple Evans

There are few plays in this day that omit mention or reminder of the war, and "Fiddlers Three," John Cort's latest experiment with the tastes of New York, is a welcome exception. It does not attempt to build up its weak spots by "pulling the flag on us," and the faithful patriotic finale is conspicuous by its absence. Instead our ocular and auditory faculties are trained on a musical comedy of a now obsolete type, which was generally called an operetta. We know it's old fashioned because the lyrics fit into and assist in telling the story.

PLOT AN OLD ONE

The plot is of the variety which was fresh a decade ago. The scene is laid in Cremona, and the story is of three violin makers, who compete with their handiwork in an annual contest. An English fortune hunting lord, a rich widow of a pickle manufacturer of Pittsburgh and a flip American are typical adjuncts. It is hardly necessary to say that the tenor embryo Stradivarius who wins the prize also wins the prima donna. Ah, but not until after much confusion.

The old-fashioned story is frequently relieved by ingratiating melodies, which were the work of Alexander Johnstone, who gave evidences of being capable of writing music.

The vocal numbers of Mr. Johnstone's score, which were orchestrated by Domenico Sodero, were intrusted to good voices, one of which was new to Broadway, that of Tavie Belge, about whose nativity there was much speculation. Mlle. Belge has a good voice, and uses it with fine technique.

Louise Groody carries the feminine honors. Coupled with her ability to sing pleasingly are a winning manner and surprising nimbleness, which she displays to advantage in several dance numbers. Hal Skelley, as a facetious and intrepid salesman of egg beaters, which he says typify the poetry of motion, carries the burden of the greater portion of the comedy on capable and active shoulders. Echlin Gayer and Josie Intropodi also score in typical roles, and Thomas Conkey tenorizes the sentimental ballads with pleasing ease and tone.

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"FOREVER AFTER"

War Play in which Young Soldier Has Vision of Old-time Romance

Play in Three Acts and Seven Scenes, by Owen Davis. Produced by William A. Brady at the Central Theater, Sept. 9.

Ted	Conrad Nagel
Jack	John Warner
Jennie	Alice Brady
Mrs. Clayton	Mrs. Russ Whytal
Mr. Clayton	Frank Hatch
Nan	Isabel Lamon
Private Nolan	Fred Bond
Tom Lowell	Frederick Manatt
McNab	J. Paul Jones
Miss Webb	Hilda Helstrom
Dr. Mason	Harry Forsman
Williams	J. Paul Jones

Alice Brady has returned to the speaking stage in a war play written by Owen Davis and produced by Papa Brady in the Shuberts' newest New York theater, the Central. "Forever After," the Davis-Brady-Brady-Shubert offering, was written under the influence of the photodrama, in that its structure is developed with the cut-back, somewhat in the style of "On Trial," and allows the star the center of the stage a greater portion of the time. Miss Brady has brought to the horizontal platform all the ability she displayed so long on the suspended reflector. She handles most of her "moments" neatly and her lines are delivered with a maximum of charm and a minimum of effort. Conrad Nagel, who plays the only other important role, attested to Mr. Brady's ability to choose thoroughly capable juveniles.

The story concerns the idyllic love affair of a rather Tarkingtonian-"Seventeen" pair, told inversely. The initial scene is No Man's Land, with Ted, the man, in a dying condition. He is in a delirium and he starts to live over the romance which is shattered by the girl's rich and

ambitious mother. His struggles to succeed financially practically fail and then he seeks to disillusionize Jenny about his love for her. After frequent flashbacks back and forth the last scene finally settles on the incident where Ted is brought in to Jenny, now a Red Cross nurse, as the astute in the audience had already guessed she would be. As the man begins to show a return to life she pours out to him her undying love.

In this last act Miss Brady does her best work, although in the others she leaves little to be desired. Frank Hatch is excellent in a small part.

The Central Theater is decorated in the style of the Louis XVI period. The color scheme embraces French gray, old rose and gold, with numerous mural paintings on spacious panels.

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"ONE OF US"

New Note in Rough Stuff Jack Lait's Humor Prevalent

A New Metropolitan Comedy in Three Acts by Jack Lait. Produced by Oliver Morosco at the Bijou Theater Sept. 9.

David Strong, Jr. ..... Arthur Ashley
Elsie Strong ..... Helene Montrose
Cyril Roswell ..... Murray Stevens
Tony Watson ..... Murray Vincent
Harry Miller ..... Frank Livingston
Marie Foley ..... Ruth Donnelly
"Frisco" Molly ..... Isabella Jason
"Jazz Joe" Falk ..... Harry Hart
Joan Grey ..... Bertha Mann
"Parson" Smith ..... Harry C. Bradley
"Coast-to-Coast" Taylor ..... Charles Gotthold
Barry ..... Frank Raymond
Mullen ..... William Balfour
Egan ..... Stanley Jessup
Mrs. David Strong ..... Mrs. Edmond Gurney
Butler ..... Williston Haggard

A new note was struck in the plays of the year when "One of Us" made its appearance at the Bijou Theater. It is all about crooks, their haunts and habits in general, and one young carbaret singer in particular.

Of course, a young man falls in love with her. That goes without saying. But the unusual enters into the case when it is discovered that he is a very rich man, determined to win her come what may, and with his own ideas as to how it ought to be done.

He goes in for that "rough stuff" that he finds is prevalent in the dancing hall in which he first sees her, and it takes all his ingenuity, all his force and all his capabilities to keep from telling her just who he really is and just what he really thinks of her. He wants to win her on her own ground and in the manner of her kind.

With the aid of his ever-ready fists and a great deal of harsh language he forces her into a hasty ceremony performed by a sort of waiter-parson and then the real trouble commences. Their associates of the underworld trail after them for a while, and the young husband, through twist of circumstance, finds himself on the eve of robbing his own home. The girl, of course, warns him that the crooks do not mean well by him, and follows him to his home to prevent disaster. She thus makes the acquaintance of his entire family and, in the course of events, they find out how really fine and noble the girl is.

Jack Lait's humorous way of putting things has not deserted him in this new play, and the lines of "One of Us" are extremely entertaining.

A capable cast includes Bertha Mann, whose work is always sincere and genuine, and who rises to fine heights as the girl.

"SOMEONE IN THE HOUSE"

Most Likable of Crook Plays; Has Clever Lines but Flimsy Plot

A melodramatic comedy in four acts by Larry Evans, Walter Percival and George S. Kaufman. Produced by Klaw & Erlanger and George C. Tyler at the Knickerbocker Theater Sept. 9.

McVeigh ..... Joseph Woodburn
Snowie ..... Edwin Redding
The Deacon ..... Wm. B. Mack
English ..... Dudley Digges
Jimmy Burke ..... Robert Hudson
Halloran ..... Sidney Toler
Peter Spencer ..... Robert Barrat
Freddie Vanderpool ..... Rex McDougal
Tom Hargraves ..... John Blair
Gerald Fenshaw ..... James Dyrenforth
Molly Brant ..... Julia Hay
Mrs. Glendenning ..... Lynne Fontanne
J. Percyval Glendenning ..... Hassard Short
Higgins ..... Basil West
Roberta Rollings ..... Mona Kingsley
Malone ..... John Sparks
Anderson ..... James Henderson
Caffery ..... George Andrews
O'Brien ..... Henry Lawlor
Olson ..... Thomas Larsen

Perhaps the most personable of all crooks seen in plays with criminals as heroes is Robert Hudson, who trails the necklace to its lair in "Someone in the House." The play itself, however, is not the technical achievement that some others of the genre have been. Sparkling dialogue and the work of Hudson, of Lynne Fontanne as the babbling wife and Hassard Short as the husband and unmitigated ass, give the "melodramatic comedy" a chance to survive. They hold the attention of the audience, and with cleverly insinuated repartee bring it to laugh, even though it is at once apparent, when the crook is given a miniature in a case by the girl he has fallen in love with—and that case contains a false bottom, as quite markedly called to the attention of the audience—that this secret compartment is to serve prominently in the denouement—and just in what manner.

ON THE TRAIL OF A NECKLACE

The plot in brief has to do with J. Percyval Glendenning's activities in aid of war charities. He thinks he is more valuable outside of a uniform than in one, and to prove it writes a play and rehearses it, receipts of the performance to enrich a fund for fighting men. Jimmy Burke, a crook who reads in a paper in a pawnshop (which really is a "blind" for the division of stolen loot) that the war charity entertainment is to have as its chief "prop" the famous Brant necklace, which Molly Brant's father is sending out to the country place for the purpose, is immediately on the scent.

But another good criminal goes wrong when he reaches the place, quite above board socially, for he has long since ingratiated himself with Glendenning and is heartily bidden welcome. Burke falls in love with Molly, who is eventually to inherit the necklace.

And to make it all the more difficult for him to reform, he is called on by Glendenning to aid him in a newspaper "plant." At a dress rehearsal of the war charity playlet he is to try to make off with the necklace and be caught red-handed and arrested. It would be a great advertising "stunt" for the play, and all would be explained later.

MOLLY HAD HER DOUBTS

Only the peanut intelligence of the type of host pictured could have devised such a clumsy space-getting expedient, but then it was for the soldiers' sweet sakes and editors might have shut an eye.

However, when the great trick is worked, with detectives to guard the necklace inadvertently on the scene and the town constabulary there at Percyval's suggestion to end unwitting verisimilitude to a bald and unutterably lame conspiracy, with all the guests "in" on the thing, Jimmy makes good—but gets away. He had pleaded with the girl not to hearken to suspicions and give him a chance—but apparently the trial had been too great.

Corroboration of this premise lay in the miniature case, which he had returned to her in taking French leave. But something else was in it besides an abstract admission of guilt, as it seemed. If you haven't guessed what, you must see the play. Even with the solution of the mystery quite clear to you from the near-beginning of the play, it affords good entertainment.

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"MR. BARNUM"

Entertaining Character Study of America's Great Showman

Comedy in Four Acts, by Harrison Rhodes and Thomas A. Wise. Produced by Charles B. Dillingham at the Criterion Theater, Sept. 9.

Mr. Barnum ..... Thomas A. Wise
Nat Morelay ..... Richard Gordon
Kid Bailey ..... Clyde North
Daddy Price ..... Harold de Becker
Con Lonergan ..... Jay Wilson
Props ..... Leavitt James
Lucien Forterre ..... Gaston Glass
Mr. Gerrone ..... Albert Sackett
Henry Scratton (General Tom Thumb) ..... Herbert Rice
Cody ..... Francis La Mont
Aristide Letellier ..... Albert Sackett
Sheriff ..... L. Melton Clodagh
Alonzo Carter ..... Luray Butler
Colonel Maurel ..... William Seymour
Buckler Genin ..... Luray Butler
Bill Collector ..... L. M. Clodagh
George Washington Gibson ..... Charles Jackson
Cuffy ..... George Ford
Ticket Sellers ..... John Pratt and J. N. Gaunt
Jeanne Letellier ..... Phoebe Foster
Adelina Bonfanti ..... Carlotta Monterey
Zuleika ..... Ethel Cadman
Emma Morgana ..... Adeline Mitchell
Lavinia Warren ..... Queenie Mab
Jenny Lind ..... Frances Nielson

That picturesque, notable and much-loved character, Phineas T. Barnum, has been used as the central figure of this four-act comedy of circus life as it existed during the nineteenth century. It is hardly necessary to mention that a dramatization, or characterization, as the play is hardly more than a character study and involves little dramatic vitality, has interest for American audiences. The regrettable part is that the play is sketchy and is not a real comedy, in the full implication of the word, of the sawdust trail when it was being blazed by the preacher of the gospel of humbuggery.

THE PINK LEMONADE

However, what the play lacked in continuity and drama it made up in sustained interest in P. T. and the famous people who moved about him. Mr. Wise's performance as the inventor of the pink lemonade, which is shown in the first act, the converter of negro slaves into wild men of Borneo, the discoverer of Tom Thumb, and the manager of Jenny Lind is a faithful representation pictorially, and he is impressive of the amiability, shrewdness and good heartedness of the great showman.

The dramatic turn to the play grows out of Barnum's land speculation in Bridgeport, which came near wrecking him financially and breaking up the tour of Jenny Lind under his management, and the love affair between two of his "family." The time of action covers the period when Barnum was a rather obscure manager playing the Mississippi River towns, and up to the time when he retrieves his fortune by exploiting the famous singer.

The supporting cast numbers some twenty-five players, the most conspicuous among them being Phoebe Foster, who develops a great deal of charm in an unplausible role; Harold de Becker as Daddy Price, the famous clown, and Frances Nielson, who played the Swedish nightingale.

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"GIRL BEHIND THE GUN"

Quantity of Plot in New K. & E. Musical Comedy

PHILADELPHIA — Klaw and Erlanger's latest musical comedy was presented at the Forrest Theater Labor Day night. "The Girl Behind the Gun" has been transcribed from the original of "Madame and Her Godsons," by Guy Bolton and P. G. Wodehouse, and furnished with an excellent musical score by Ivan Caryll.

The outstanding features of the show are the music, the good looks and singing of Wilda Bennett, and the vivacity of Ada Meade, who smiles, flirts, pouts and sings happily through the role of Madame Georgette in a manner most delightful.

DONALD BRIAN DANCES

Of plot there is much—really much too much—combining the usual intricacies of mistaken identity and marital infidelity, which somehow falls flat much of the time, in spite of the careful excellence of the entire cast. Donald Brian, who dances as beautifully as ever (only there is far too little for him in that line), plays the masquerading godson with the right spirit of farce. John E. Young is comic as the real godson, but one cannot help wishing he might eliminate the inane gag line—"It gives me a pain." Frank Doane exaggerates the silly old Colonel with the assurance of long practice in similar roles.

HAZZARD'S SONG A HIT

To Jack Hazzard much praise is due for his quiet humor in the part of Georgette's husband. He is genuinely funny at all times, and his one song about "Women Haven't Any Mercy on a Man" was greeted with hearty laughter and continuously encored.

Wilda Bennett sings "Someday All Waiting Will End" sweetly, song runs throughout the three acts as a sort of theme, and is bound to become popular. There is a martial strain in the song. "The Girl Behind the Man Behind the Gun," other numbers that pleased were "Life in the Old Dog Yet" and "I Like It."

A touch of war economy is noticeable in costumes and scenery, yet both are adequate, and in excellent taste.

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Mirror Man Re-elected

A. T. Barnett, for many years correspondent of THE MIRROR in San Francisco, has been re-elected a Justice of the City and County of San Francisco. He is so popular that his opposition was very feeble.

WITH STAGE PLAYS AND PLAYERS

ACTORS' EQUITY ASSO'N

Some Managers Engaging Only A. E. A. Members

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Sept. 10, 1918. The following members were present:

Messrs. Francis Wilson (presiding); Westley, Cope, de Angelis, Wise, de Cordoba and Craven, Miss Emmett, and Messrs. McRae, Jones, Hull and Coburn.

New Members:

New York Office: Adele Blood, Carney Christie, Maurice Franklin, Katherine Galloway, Natalie Manning, Charles Meakins, Elsa Thomas, Hilda Vaughn, Frederick Walter, Carrie Weller, Frank Weston. Junior Members: Richard Abbott, Emma Wilcox.

Chicago Office: D. C. Seldon. Re-elected: Grace Benham, Anne Jordan and J. Lennox Pawle.

The Council regrets to announce the death of Cyril Biddulph, killed in action Aug. 25 last.

In case the announcement should have escaped any one we wish to remind members that our office in Chicago is in Room 60, Grand Opera House Building, and is in charge of Miss Lillyan Roza.

A. E. A. CONTRACTS ONLY

It is interesting to learn that Adolph Philipp, who shortly begins a season at the Yorkville Theater, has announced definitely that he will engage no actors who are not members of the A. E. A., or who refuse to become so. In this connection within a couple of weeks a well-known manager of a Broadway theater stated that he would adopt the same policy. Nor are these the only two; others have said the same thing. They evidently realize that those who join the A. E. A. intend to live up to their responsibilities under the contract. In other words, that they are reliable.

This office would appreciate greatly if members on the road would kindly send us a program of their attraction, and also their route. This would greatly facilitate the appointment of deputies and the reaching of players who are out of New York.

WOUNDED ACTORS' COMMITTEE

In the absence of Mr. Arliss, Thomas A. Wise has kindly taken on the chairmanship of "Our Wounded Actors" Committee, and under his able direction we may all feel sure that it will be properly organized and conducted. It is particularly important that all should realize that subscriptions are entirely voluntary. A certain scale has been suggested, and it is hoped that this will be lived up to, but there is nothing obligatory about it.

Before you sign a contract, even on the forms issued by the A. E. A., be careful to see that the blank spaces are filled in, because in certain instances their omission means no obligation on either side.

By Order of the Council.

Playwrights' Club Elects Officers

The Playwrights' Club held its first meeting of the new season Friday evening, Sept. 6, in the rooms of the American Dramatists and Composers, in the Candler Building, and elected the following officers:

President, Robert Stodart; first vice-president, Gustav Blum; second vice-president, Tadema Bussiere; secretary-treasurer, Leo Seidman; recording secretary, E. F. Hague; publicity man, Robert L. Beecher; Advisory Committee: Richard A. Purdy, Edward Clark, Matthew White, Jr., Rita Weiman, J. B. Larric and Percival Wilde.

The aim and object of the club is to help its members to write better plays, and the membership list is open to all who are engaged in writing plays intended for professional production. Meetings are held the first and third Fridays in each month from September to June.

Leo Seidman, at 467 Broadway (telephone Canal 9516), or Robert L. Beecher at 21 West Fifty-eighth street (telephone Plaza 6680), will be glad to furnish further particulars.

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Helen Moller "Temple"

Helen Moller, the dancer, has taken title to the Mount Kisco estate of the late Archibald Harrison, and in so doing disclosed that she has been for months the wife of Robert A. Poole. When Mrs. Poole takes possession of the Mount Kisco place she will establish a "near to nature" temple of barefoot dancing.

Death of Oscar Spirescu

Laying down his baton on the afternoon of Saturday, Sept. 7, while rehearsing his magnificent symphony orchestra at the Strand Theater, Oscar Spirescu, one of the most distinguished conductors in the operatic and concert world, went to his home in the Astor Apartment, 305 West 45th street, complaining of illness. When it was attempted to rouse him later in the day to keep an appointment, it was found he had peacefully passed away. Overexertion, aggravated by attacks of insomnia, and the effects of an acute dose of narcotic brought about his demise. His sudden taking off was a shock to the musical world and a distinct loss. He was born in Rumania forty-four years ago, and was a graduate of the Paris Conservatory. At Bucharest he conducted at the Royal Opera House and had bestowed on him the title of chevalier by the Rumanian King. In this country he had been conductor with Henry Russell's Boston opera, with the Montreal opera, for Isadora Duncan, and of the Manhattan Opera House concerts and the Cincinnati Symphony orchestra, for the last several months being in charge of the elaborate Strand programs. Henry W. Savage engaged him as musical director of the eminently successful production "Sari."

Ruth Findlay, who is a very whimsical young girl in "A Very Good Young Man"

Edna Hibbard, who recently scored a success in "Rock-a-Bye Baby"

Jeanne Eagels is charming as a young English refugee in "Daddies"

GALLO OPERA BIG HIT

Music Lovers Importune Impresario to Extend Season at Shubert

Now in its second week, with sell-out houses a rule, the San Carlo Grand Opera Company is already being importuned by music lovers to lengthen its stay of three weeks at the Shubert Theater. Similar appeals were made last season, when it succeeded for the first time to secure a New York hearing, opening its tour of the continent at the Forty-fourth Street Theater, and an original allotment of two weeks was doubled, with regret to neither management nor audience.

With such remarkable patronage as that bestowed upon the San Carloans, it appears that a larger and more spacious playhouse will be required for its forces next season.

Following the New York engagement, the San Carlo singers go to the Boston Opera House, after which Quebec, Montreal, Toronto, Buffalo, Pittsburg, Detroit, Cleveland, Minneapolis, St. Paul, Duluth, Winnipeg and other large cities en route to the Pacific Coast will be visited.

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Gibbons Talks on War

Floyd Gibbons, the war correspondent who won the Croix de Guerre for heroic action under fire, opened a national lecture tour for the Selwyns at Carnegie Hall with an afternoon and evening talk that held his auditors spellbound. Gibbons' style is conversational, his enunciation perfect, and the episodes related were rounded into perfect periods, making them classics of their kind. Descriptive detail was not lacking, but never smothered the thematic thread of the story. Stories of self-sacrifice at the front made his listeners glow with pride, there was frequent and spontaneous laughter aroused by the ludicrous manifestations of grim war, and there was plenty of moisture in plenty of eyes—the best tribute of any to Gibbons' power to grip. After the New York appearances Gibbons went to Boston, and after his talks there began a tour of New England. The South will next hear him, and thereafter the Middle and Far West.

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Lockout in San Francisco

The stage hands at the Columbia Theater in San Francisco were not called upon to work Sept. 1 at the Navy men's production of "The Rose of Querataro," and as a result the Theatrical Stage Employes' Union has declared a lockout. The matter will be laid before the executive board of the union. Mel Marx, one of the owners of the theater, declares that inasmuch as the theater was turned over to the naval men for their benefit without charge except for lights and ushers, professional stage hands were dispensed with to save expense and the work was done by enlisted men.

LIBERTY THEATER NEWS

The Stage Women's War Relief is assisting the Tobacco Salesmen's Association of America in its patriotic Smileage drive for New York City. Smileage is being placed on sale in every retail tobacco store in the city. Fanny Dupre of the Stage Women's War Relief, has been detailed to serve in the drive. Arrangements are being made for prominent theatrical stars to address meetings every noon at 1200 Broadway. A regimental band has been detailed to play each noon.

The "Nothing but the Truth" company, while playing at Camp Lee, Virginia, had an open date, so they built a rustic stage in the open and played to 15,000 soldiers. This is the largest soldier audience that ever saw a performance of this kind.

The twenty chorus beauties and the six girl stars in "Junior Mimic World," showing in the Liberty Theaters of the War Department, Commission on Training Camp Activities, have chaperons. They are three mothers of girls in the show, officially engaged by the Woods Enterprises, to travel with the troupe and guard the physical and moral welfare of the girls. They are responsible for every girl in the troupe, and no girl can accept an invitation from a soldier or go anywhere in a social way without the consent of one of the chaperons. They are Mrs. Hope, mother of the Hope sisters, the dainty dancers, who impersonate the Dolly sisters; Mrs. Hafford, mother of Lillian Hafford, who impersonates Belle Story, and Mrs. Dorn, mother of the Dorn sisters, who impersonate the Courtney sisters.

The first gift of wigs by an actor for use in camps by dramatic directors came from Percy Shelly Plunkett of the Forrest Home, Philadelphia. A touching bit of patriotism.

Austin Strong, Librarian of the Manuscript Division, announces that through the efforts of E. F. Albee of the Keith office, the War Department is receiving helpful co-operation by vaudevillians, who are sending in their sketches and playlets for production by the soldiers.

"Little Miss Manhattan," produced by Lea Herrick, featuring Muriel Window, opened at Camp Upton last week. Manager George H. Miller of the Liberty says it is one of the best shows ever played in his theater.

Malcolm L. McBride, Chairman of the Military Entertainment Committee, Washington, D. C., called a special meeting of all Liberty Theater department heads in the New York office on Labor Day. General plans for the coming winter season were discussed and determined.

Camp Dramatic Director Wade Noteler's 165th Depot Brigade Amusement Unit at Camp Travis entertained last week more than 3,000 soldiers in the 7th Group from a portable stage mounted on an army truck.

Lieutenant Whitfield, assigned by Colonel Williams, will manage the new Liberty Theater at Camp Travis.

John Prescott has been assigned as permanent manager at Camp Taylor, Kentucky, and Clarence W. McKain, formerly of Atlanta, Ga., is manager at Camp McClellan, succeeding J. C. Sutherland, resigned.

PERSONALS

LOU MORTON, who produced the "Merry Rounders" for Max Speigel, has received a tempting offer of a long-term contract from John Tait, of Australia, to produce light operas there. Morton has recently turned down several good offers made by London managers through Chamberlain Brown.

MARION DENTLER has signed an eight weeks' contract to play ingenue leads with the Poli Stock Company in New Haven. Miss Dentler followed Laurette Taylor in the original production of "Peg o' My Heart."

EMILY ANN WELLMAN has, through the efforts of Chamberlain Brown, at last been able to sign up a suitable leading man in Frank Huyler for her new sketch, "The Heart of Mary Ann" (musical), and rehearsals were begun Monday.

WILFRED YOUNG, who has been playing the male lead in "Baby Mine" with the Craig Players—John Craig and Mary Young Craig—for the "American Soldiers in France," has returned to New York. He has been practically all over France visiting all the camps, and was very near the front at one point, but three miles back of the lines. The Craig Players did splendid service, playing to thousands of men coming from and going to the trenches. John Craig and Mrs. Craig are still in France, where the son, John Craig, Jr., is shortly returning to the firing line as a lieutenant in the French Artillery. His brother, Harmon Craig, was killed a year ago last July at Verdun, under fire.

MARION DORR and GILDA LEARY, two potential stars under the exclusive management of Chamberlain Brown, opened in "Other Men's Shoes" Thursday night.

RALPH WHITEHEAD, who enacted prominent roles in "You're in Love" and "The Rainbow Girl," has been engaged by John Cort for a leading part in "Glorianna."

JACK DOYLE, Robert Craig and Mary Moore have been engaged for the principal parts by Warren O'Hara for his stock company at the Hathaway Theater, Brockton, Mass., which will inaugurate the new season on Monday night with the production of "The Silent Witness."

HERMAN ROTH took a hand at staging the benefit for the camp fund, which the aviator students at Mineola sponsored at the Y. M. C. A. hut at Mineola Field last week. He threatened all his friends with suits unless they dug him up talent, so among those who volunteered was Chamberlain Brown, who came to the front with Louise Kelly, Rita Gould, Winona Winter and Florence Mills.

ELLEN GIERUM has been engaged for ingenue lead in a new play by Harry Thomas, to be produced and tried out at a matinee performance at a Broadway house in a few weeks.

JULIA KELETY, a French chanteuse somewhat on the style of Irene Bordoni, has just arrived from France, and the Shuberts have already signed her up. She makes her American debut at the Winter Garden on Sunday night.

MARGARET ST. CLAIR and POLLY BOWMAN, dancers, who have been seen in Klaw and Erlanger productions, will do some specially arranged dances in "Glorianna" when John Cort brings it to town.

FREDERICK ESMELTON, now appearing in "Watch Your Neighbor," has been appointed a secretary by the Knights of Columbus, and soon will go abroad, probably in the motor car service carrying supplies. He will remain at the Booth until summoned.

JOHN J. GARRITY has been restored to the post of manager of the Garrick Theater in Chicago, replacing William H. Currie.

J. WILLIAM SCHAAKE, manager of the Colonial Theater, Lawrence, has recovered from his recent illness and is back at his post.

TOM WHYTE, the veteran member of last year's Emerson Players, will manage the Broadway Theater in Lawrence this winter. He has been located at Hampton Beach, N. H., all summer, and is manager of the Carnival to be held there during week of Sept. 2.

EVELYN EGERTON, who plays the role opposite William Courtenay in "The Maid of the Mountains," was formerly Louise Prussing. The name being too much like Prussia she had it changed at the same time her father in Chicago had a similar change effected. She had acquired some prominence under the name of Prussing, but would rather be unknown than bear a name so remindful of the Hun.

JESSICA BROWN and her dancing will be a feature of "Glorianna," the musical comedy in which John Cort is to present Eleanor Painter, and which opens in Atlantic City, Sept. 12, prior to its New York premiere.

MRS. LAWRANCE D'ORSAY, wife of the comedian, who is appearing with Al Jolson in "Sinbad" at the Century, having passed her examination by the Government Motor Corps, will sail shortly for France, and take up the work of a motor ambulance driver. Mrs. D'Orsay, who is known to the stage as Susie Rusholme, has three brothers in the English army—one in the Dragoon Guards, one with the Canadians and one with the Aviation Corps in Egypt.

CECIL KERN, late with Oliver Morosco, has been engaged by Adolf Philipp to play the leading female role in "Tell That to the Marines," a new comedy-drama by Adolf Philipp, which will open at the Yorkville Theater Sept. 24. Miss Kern made her first appearance in the original "Man of the Hour" company.

IRENE BORDONI will not go on the road with "Hitchy-Koo," but will be featured in a musical play to be produced by John D. Williams.

GEORGES FLATEAU, the brilliant French actor, who is playing Jean in "Crops and Croppers" at the Belmont Theater, has had actual war experience. He came to this country last year on special war service, and secured an extension of his furlough to appear on the American stage.

LORRAINE FROST now is rehearsing her role in "The Unknown Purple," for which she was engaged before accepting an offer to appear in "She Walked in Her Sleep." Miss Frost surrendered the latter because of the early production of "The Unknown Purple."

HAROLD HEATON is to be leading man for Alma Tell when "Eyes of Youth" opens the newly-arranged neighborhood season of the Shuberts at the Riviera Theater on Sept. 2.

JOSEPH ROYER, baritone of the San Carlos Opera company, has enlisted in the British forces. He is 34 years old. "I had intended to appear at the opening of the San Carlos company's season at the Shubert Theater in September," he said, "but since my countrymen are so badly needed at this time, I made up my mind to join at once." Royer was in Paris when the war broke out, and has served in the Red Cross with the American Ambulance Corps.

GLADYS HURLBUT has come from out of the West to play Laurette Taylor's role in the Western "Happiness" company. She is an unknown quantity to Broadway, but has won the sponsorship of George Tyler. To date, her experience has comprised appearances with a minor stock company in Chicago.

GERTRUDE KOPELMAN, too, is coming to New York. Miss Kopelman is a townswoman of Gladys Hurlbut, an unknown, who recently wrote George Tyler from Chicago to be prepared for her coming, won a hearing through her audacity and—what accounts for Gladys preempting all this space in THE MIRROR—then made good at a trial reading of a part tentatively handed her. Miss Hurlbut's only previous experience comprised a minor stock engagement.

MIKE DONLIN, whose fame in baseball once was among those of the first line, and who has been appearing in pictures more or less frequently, has quit the films, and next season will be seen as one of the crooks in "Turn to the Right."

THOMAS EMORY and JANE BLAKE have been added to the cast of Aaron Hoffman's comedy, "Nothing But Lies," in which William Collier is to star.

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Marriages

BARKER—GATES—H. Granville Barker and Helen Gates, according to word received from London, were married there on July 31. Mr. Barker was divorced by his former wife, Lillah McCarthy, Nov. 10 last. She was his leading woman during his stay at Wallack's Theater here. The present Mrs. Barker was the wife of Archer Huntington, and is well known as a writer of verse of a sentimental sort.

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Deaths

DODSON—G. H. Dodson, son of J. E. Dodson, the well-known actor, was killed in action on Aug. 8, while charging with the Canadians on the first day of Haig's brilliantly successful offensive in Picardy. Mr. Dodson went to the British Recruiting Office to enlist the day it opened in New York, but was refused on account of a defect in his eyesight due to an automobile accident. He finally persuaded them to accept him. He joined the Canadians as a private in the Fifty-fourth Battalion, and became one of the best marksmen in his regiment.

TRAINING OF BANDS BEGINS IN FRANCE

Walter Damrosch Tells of Pershing's Interest in Better Music

Going to France to organize an eighty-piece orchestra to tour the recreation camps, Walter Damrosch, conductor of the New York Symphony Orchestra, has just returned to America on completion of all arrangements for a far vaster undertaking.

"Transportation difficulties intervened," said Mr. Damrosch, "but when I was about to return home in despair I received a letter from General Pershing, who told me that he wanted to bring American bands up to the standard of the French Garde Republicaine and other organizations.

BIG BAND BUILDING BEGINS

"That night I had dinner with him—the first night of the 'big push.' We did not talk about war, but about music. He said that Congress had authorized the giving of commissions to the bandmasters, but was anxious that these second lieutenancies should be deserved. So I asked to have the 200 bandmasters of the American Army come to Paris, where I put them through an examination.

"After another conference with General Pershing, it was decided to found a training school for bandmasters, where they could learn to conduct properly. In addition to this, I suggested that some of the musicians be taught to play the instruments in which our bands are deficient—the oboe, the bassoon and the French horn.

"All this work was not easy. I was obliged to go to the French and have the instructors detailed to the work. And why not? Their artillery officers and aviators are turned over to the Americans as teachers.

"The influence after the war of this musical training will be tremendous. General Pershing said, 'When the war is over and peace is declared I want the bands that march up Fifth Avenue to play so well that every one will say, "Here is another good that comes out of military training." These trained men will go into places throughout the country where organizations like the Symphony Society are not able to penetrate.'"

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Tita Telma in Debut Here

Tita Telma, Norwegian coloratura soprano, made her American debut with the Community Chorus last Sunday evening, Harry Barnhart conducting. Miss Telma's numbers included "The Norwegian Echo Song," in Jenny Lind's favorite version, and "Naer jaj Blef sjutton ar" (When I was Seventeen), arranged by J. Dannstrom. These numbers proved especially effective.

Miss Telma was discovered in Paris, France, three years ago, by her present manager, Francis Pasquale Loubet. He has just prevailed on her to come to America to give a series of costume and folk-song recitals under his direction. Her repertoire includes Norwegian, Swedish, Danish and Finnish folk-songs, English songs, Russian selections in English and arias from the standard operas in English, Italian and French.

She is especially devoted to the music of Grieg, and it is her desire to make it more popular than ever on this continent.

IN THE VAUDEVILLE FIELD

LOEW'S GREATEST VAUDEVILLE THEATER OPENED IN BROOKLYN

Curtain of $2,000,000 Metropolitan Rises on Packed House as 25-Piece Orchestra Plays—Has Seats for 4,100

THERE WAS a real gala opening in Brooklyn Monday. With a twenty-five piece symphony orchestra crashing through the measures of a pulse-stirring march, with foremost dignitaries of the two brother boroughs occupying boxes and with almost five thousand people preempting every square foot of space, Loew's newest and greatest vaudeville theater, the Metropolitan, began its career with every augury of success.

The Metropolitan is located on Fulton Street, and covers an entire block, with entrances on that street and on Smith and Livingston streets. It is directly opposite the Bijou, another Loew house, which, with the opening of the greater theater as a seat of vaudeville, changes its policy from that form of entertainment to pictures.

FAVORITES CROWD BILL

It is a handsome structure, with marble playing an important part in its embellishment. Its cost was $2,000,000, although original specifications called for an outlay of $1,250,000. Wartime advances in the cost of building material accounted for the increased figure.

Seen on the opening bill were some of the big favorites of the Loew circuit. Anna Chandler bloomed forth in the frame of the proscenium like a pretty rose, and sang like a lark. Joseph Bernard and supporting talent presented a sketch with a laugh in every place where the author put a period on the script of it. The title was, "Who Is She?"

ACOUSTICS ARE EXCELLENT

Then there were the Four Entertainers, who sang songs that went big with the audience, accompanied on the piano by one of their number. Another musical act that was unmistakably welcome was the Brown sisters, who varied singing with violinistic offerings.

Acoustics, that evasive element, which a builder is never certain of having achieved until the structure is completed and its fate irrevocably fixed for good or worse in that sense, happily obtains in an acute degree in the Metropolitan. Preopening tests assured the management on that point, and the opening performance bore further witness.

The seating capacity of the Metropolitan is 4,100, of which 1,900 seats are in the balcony. There are twenty-one dressing-rooms and three shower baths, two for men and one for women. The stage measures forty-two feet in width and one hundred feet from flooring to loft. The proscenium arch is forty by forty-two feet. The orchestra pit is large enough for the twenty-five men that occupy it and the organ which has been installed.

Admission fees at the Metropolitan are low, ten and fifteen cents being the afternoon scale, with an increase to fifteen and twenty-five on evenings. Box seats are sold at twenty-five and thirty-five cents on afternoons and evenings respectively.

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Pension Fund for Keith Employes Is Established

Employes of the various Keith enterprises and old-time performers long identified with the Keith theaters are to be provided for in times of need by the coterie of men at the head of the Keith organization.

To this end there were filed articles of incorporation a few days ago with the Secretary of State in Albany which are to bring into being the B. F. Keith Pension Fund. The incorporators of the fund are A. Paul Keith, Edward F. Albee, Maurice Goodman, Edward J. Lauder, Jr., and John J. Murdock.

Except that there are to be no membership dues, the fund is to be maintained and disbursed in a manner similar to the Actors' Fund.

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Buffalo—Shea's

Wilton Lackaye topped the bill at Shea's in a new sketch, entitled "Quits." It is a worthy medium for his splendid attainments and a rare treat for his admirers. A capable supporting company included Cordelia McDonald and Charles Rugel.

An added attraction was the refreshing interlude of song and dance offered by the Barr Twins. Another headliner was the musical act of Fradkin and Jeanne Tell, violin virtuoso and prima donna soprano.

These stars of the concert world are making a short vaudeville tour. Fradkin is one of America's greatest violinists and after a few weeks on the stage will take up his post as conductor of the Boston Symphony Orchestra.

Chris Richards, eccentric comedian, went well with his juggling, dancing, singing and stories. Clara Howard, singing comedienne, was one of the bright spots of the bill. A charming personality and a clever selection of material makes her act delightful from beginning to end.

Mabel and Dolly Colleen presented a sharp-shooting novelty on a tight wire and the Bennett Sisters sing and dance.—TAYLOR.

NEW ACTS OF WEEK

Maud Sisters

Stanislaw Potapovitch, builder of ballets for Al Woods and other producers, has evolved a Boudoir Ballet in which the Maud sisters, Beatrice and Helen, are to make their vaudeville debut after a tour of the cantonments. They are not unknown to soldier audiences, having assisted extensively in camp entertainment, and owe to these appearances the inspiration which has prompted them in their ambitious undertaking.

The ballet is a miniature affair, of which daintiness is the keynote. Its opening is well devised, riveting immediate attention through novelty of setting. A children's bedroom is disclosed, all hung in white satin. The two ballerinas, as youngsters in a playful twilight mood, when the Sandman has been delayed, are seated on their bed, togged out in fineries filched from the wardrobe of a big sister, who is on the stage. That the wardrobe was unlocked was a happy circumstance to them—and is likely to prove so to the audiences on the sisters' debut.

The act is designed to run ten minutes. It is strongest in its solo phases, and in Miss Beatrice offers to vaudeville a dancer temperamentally qualified for high honors. With a male foil, it would be strengthened in its ensemble phase. Both the girls are prepossessing in appearance and should prove a welcome and a promising addition to the circuits.

Lina Abarbanel

As was to be expected, with an artist of the calibre of Lina Abarbanel as the supervising genius, the premiere at the Palace of the offering known as "Philophena," which might be designated an episodic operetta proved a treat.

Particulars of the plot of "Philophena" are given in another column, in conjunction with a review of the new bill at the Palace. Considered here in its closer critical aspects, the one quibble that can be found with this sumptuously set and musically impressive offering is in the palpably English mannerisms and mouthings of the actor chosen to play the part of a breezy and rather slangy American. The characterization is not in key. Too, the puns are rather ancient.

But these flaws are but inconsequential in an act of the compactness of "Philophena," at least so long as Lina Abarbanel is its meteoric center. No more ideal figure, in all senses beside that of appearance alone, could have been secured for the role of the sheik as Stanley Forde, who won a hearty encore with his opening solo. Miss Abarbanel, it is almost superfluous to say, was a lyric delight and brought back vivid memories of her "Merry Widow" days.

LINA ABARBANEL LYRIC DELIGHT IN RICHLY SET OFFERING

"Philophena" Is Dazzling Offering on Bill at Palace—Principal Funmaker Is T. Roy Barnes

A RICHLY set diversion, corruscating with lyric gems no less than with the flashing jewels of a sheik's trophy-laden den, again brings Lina Abarbanel to the Palace.

The offering is entitled "Philopena," and has to do, in its story aspect, with an Oriental game of that name, in which, if some one is tricked into accepting anything from another's hands, he is obligated to pay a forfeit.

Zanina (Miss Abarbanel) loves jewels and, hearing that her husband, the sheik, is to go on a pilfering expedition, she tells him of the game and exacts his promise to abide by the rules of the game and bring her the jewels if he loses.

When he has taken his departure to prepare for the expedition the "comic relief" enters in the person of a rather conventional American philanderer—a salesman, of course, and he MUST choose pink pills for his particular line when a flea exterminator might have been so much more appropriate, and amenable to comedy purposes—and original. Or moth balls. Or—well a deodorizer. Just consider the Arabian aroma of the furs piled foot-high—and the camels!

Anyway, the pill merchant in the person of Loring Smith, got some laughs in his typically American love advances made to Zanina, which proved quite refreshing to her until she remembered the danger. And with that recollection came to her a bright idea. So, when quite unexpectedly the sheik returns to say goodbye, the American is hastily hid, but Zanina tells the sheik all. And the worst of it all is that the American had uncovered her features. He who lifts the veil other than a husband in the land of Can-Can, cannot, for well known reasons, ever again lift anything, even though it be as light as a veil.

Of course, the sheik, in an eruptive rage, would kill the interloper. And what more fitting than he should slay him with Zanina's own dagger, for was it not her sanctity of person that the American had invaded?

Thus spake Zanina, of course. Leave it to Zanina!

Then, when the sheik, all too willingly, had snatched the dagger from her—"Philopena!" cries Zanina.

She has won the pledge of jewels—and, too, saved the life of the American, for the sheik has taken it all for a jest, though rather gruffly. And so it was intended, but tragedy lurked in abeyance all the while.

Another capital act on an excellently balanced bill was the Kosloff ballet, new edition, and the fun honors went to T. Roy Barnes. There really wasn't any way out of it—because the exits were guarded by T. Roy himself, who traveled the intervening beats with a rifle to shoulder. And the bayonet was particularly long and sharp! That was while Bessie Crawford sang, although the abstract prodding was not necessary to evoke applause in her behalf—but laughter as the comedian's just due. Who but T. Roy could have carried the thing off in that manner—meaning not the gun, but the guffaw-getting gumption.

And George White again danced his eiderdown dances—the most nimble male dancer in all vaudeville here!—being assisted by show girls who knew just how to define the word. Lew Dockstader talked a while to much laughter and pleasing opening numbers put the audience in a state keenly receptive to the larger joys of the bill.

IN THE SONG SHOP

Irving Berlin Has Quickest Hit in "Oh, I Hate to Get Up in the Morning"—Song Fans Hold Popularity Symposium

By E. M. WICKES

IN "Oh! How I Hate to Get Up in the Morning," Irving Berlin has scored the quickest hit of his career. Before it was two weeks old scores of acts were using it, and it was hummed and whistled on the streets of New York and other cities. And at the music counters in department and five-and-ten-cent stores there is a constant demand for it.

All of which proves that it pays to advertise, for it has restored to Berlin the public attention that he has not had for the past few years.

The success of "Yip, Yip, Yaphank" prompted an admirer of Berlin to say that he was the greatest song writer that ever lived, and his remark started a verbal symposium among song fans.

"Don't forget," one fellow chimed in, "that Berlin only writes songs, while the worry of publishing and exploiting is shouldered by others, as is not the case with many song writers. And don't lose sight of the fact that he is backed by a million-dollar bank roll. If some of our other writers had half the business worry they have and were given half the publicity that has been given to Berlin, they would be just as big, if not bigger."

Another man argued that Al. Bryan leads them all, saying that Bryan has written every style of song with a dozen different melody writers.

MANY SONG WRITERS NAMED

During the discussion the names of Ernest Ball, Jack Mahoney, Fred Fischer, Joe McCarthy, Grant Clark, Andy Sterling, Harry von Tilzer, Billy Jerome, Harry Carroll and George M. Cohan were mentioned. The reason why their names, with the exception of that of George M. Cohan, are not household words in musical families is because they have not learned the trick of securing the right kind of publicity. Joe McCarthy or Jack Mahoney is just as well known to the profession as any, but neither is as well known to the general public as Berlin or Cohan.

When the talk was nearing an end some one said that L. Wolfe Gilbert and Anatol Friedland were the king pins because they do what none of the others do. They write, exploit and publish hits.

You may not agree with this assertion, but you certainly have to give Gilbert credit for being a consistent hit-writer ever since he turned out "Take Me to That Suwanee Shore." And as regards being known to the general public, Gilbert would give Berlin and Cohan a run for honors.

However, the talkfest terminated without any one being elected the king of popular song writers. Perhaps the only way to decide it would be by a voting contest among performers.

SAM SPECK'S MAGAZINE

Sam Speck is about to launch a magazine called "Song Writers of America," that might be a good medium to settle this particular issue relating to song writers. The magazine will carry new songs and one instrumental piece, all by new writers, which will give publishers hard pressed for hits an opportunity to pick gems in the rough.

FISCHER ENGAGES MONACO

Fred Fischer appears to have some business sagacity, if the report that he has signed up Jimmy Monaco to write for his house is true. Monaco is a good writer, and when accorded an even break with his stuff he won't fail to produce hits. Fischer and McCarthy have seen the folly of thinking that they are the only hit writers in the country and are adopting the wise policy of being publishers first and writers last.

G. & F. ENCOURAGE TALENT

In this respect they are following in the footsteps of Gilbert and Friedland, who went into business with that idea less than a year ago. While Friedland is a first class melody writer and has been collaborating with Gilbert for several years, he never objects when another composer brings in a melody with the idea of having Gilbert write a lyric for it.

In fact, Anatol encourages good melody writers to submit melodies. As a result of this far-sighted policy and perfect harmony they have turned out three hits since last December in "Are You from Heaven?" "While You're Away" and "I'm Satisfied to Step Aside." The music for the third number was written by Walter Donaldson.

If you are skeptical about this just take a melody in to Maxwell Silver the general manager, some day and see how quickly he will take you into a piano room to hear it.

HITS IN HARRIS CATALOG

Charles K. Harris has a catalog that appears to indicate that he thinks that money can be made by going to outsiders once in a while for valuable material. Just how he feels about the matter may be gleaned from his announcement that he has the best catalog that he has issued in many years. Even without his recommendation, his numbers loom up as winners.

KORNHISER LANDS ACT

Phil Kornhiser is not a song writer, but what he doesn't know about making hits isn't worth knowing. Recently he had Solly Cohen out every night for a week to land a big act, which Solly eventually landed, even though he was held up about twenty times for his registration card.

Maxwell Silver holds the record for being held up for a registration card. Silver was over the draft age when he was with F. A. Mills. With the round-up at an end, Silver took a trip to Albany and Troy, where he landed Marshall Montgomery for "While You're Away" and half a dozen other acts playing in that part of the country.

* * *

Atlanta—Lyric

There were two acts which vie with each other for first honors on the Keith bill at the Lyric—the Three Avelos, xylophonists, who are assisted by a woman of unusually pleasing voice, and Scanlon and Denny, dancers. WINCHELL.

SONGS THAT SCORED IN VAUDEVILLE IN PAST WEEK

I Hate to Lose You When Tony Goes Over the Top	Van & Schenck
My Baby Soldier Boy	Janet Adair
We're Building a Bridge to Berlin	Mastersingers
Honolulu Dixieland in France	Blossom Seeley

Emma Carus Tops Long and Varied Bill at the Riverside

Emma Carus gathered the audience in her arms at the Riverside and sang to them in an intimacy of style that made the figure of speech all but reality. Then she made them laugh wholesomely at jest free from unhealthy innuendo.

Another act—and a new one—that scored heavily was the latest of the Maddock offerings, "Crosby's Corners." It is a variant of its predecessor, "Rubeville," and, like that offering, concocted of comic songs and instrumental selections.

Hermine Shone in a delightful number, "The Best Sellers," won new plaudits, and John Dooley and Yvette Rugel converted all the audible sounds that the audience could utter into one big, compact laugh.

Other acts exemplifying almost all angles of vaudeville spread the bill over the allotted time and beyond. The audience was responsible for the excess time. They brought it on themselves with reiterated applause that brought encores and proscenium bows.

* * *

ITEMS OF INTEREST

H. E. Keller, Boswell of beauty and historian of the hectic highway, which is known to be rather broad in everything but width—he it is who is to ink trenchant English all over the pages of the public prints hereafter for Chamberlain Brown, conserver of careers that thrive in tinsel and tungsten. Chamberlain Brown evidently has outbid Ziegfeld and Gest and Major Lee for the services of the man who has put many a hook in the eye of unloosed morals in that much read and somewhat feared publication known as Broadway Brevities. The white light of publicity burneth fiercely, either to exhilarate or incinerate.

J. Kalani Peterson, best known as "Pete" among his colleagues, has been patriotically sacrificing engagements to assist in entertaining the soldiers at the camps. When J. K. swept his dextrous fingers over the silver strings of the guitar, weaving a shimmery pattern of tone for his rich, altogether unthroaty throatal notes, visions of langourous Hawaii rose before the soldiers and war seemed a strange and uncouth thing.

A new musical act for vaudeville is being rehearsed by Andre and Sherri. It is to be called "Hats, Bonnets and Chapeaux." The producers have engaged Hattie Lorraine, recently with Jack Norworth in "Odds and Ends," for the leading part. Supporting Miss Lorraine will be Perle Frank, Jack Cragin, Lois Arnold and Gabrielle Gray.

EVERGREEN ACT AT AMERICAN GARNERS NEW LAUGHS

Telephone Tangle Funny as Ever; Violinist and Ventriloquist Add Variety to Bill

TOPPING a bill of wide variety at the American was "A Telephone Tangle," an act that has proved its worth many times in the two-a-day houses. The apparently evergreen appeal of the playlet is due to its treatment of an everyday condition—crossed wires. Its fast fun is derived from the mixed conversations, one about love, one of business, one of a lost razor and another of an actress who wants an engagement. The piece enlists the services of a company of seven.

Jack Kennedy and company won approval in a domestic comedy, entitled "Don't Do It," the scene of which was a divorce lawyer's office.

Another act that received generous acclaim was Al Carpe, violinist. Shapiro and Lemonier, in piano and song selections, done in blackface, were pleasing.

Included in the remainder of the bill were Grace De Wintres, an adroit female ventriloquist; Johnny Small and the Small Sisters in songs and dances; Mary Maxfield, a singing comedienne of the Tanguay school, and Eline and Downing in "Musical Comedy Moments."

* * *

San Francisco—Orpheum

Ariadna Roomanov made a success of her piano selections, and Mlle. Dazie, supported by Constantin Kobeloff and company, presented a dance revue of ten numbers, in which toe dancing was the notable feature.

"The Actress," a sketch played by Constance Crawley and Arthur Maude, is a sequel to their sketch played last week, entitled "The Actress and the Critic," and pleased equally.

L. Wolfe Gilbert and Anatol Friedland made their first appearance in San Francisco and were well received. The gallery joined in the chorus of some of their familiar songs. They sang some new ones.

"The Girl from Milwaukee" sang well, and Willie Solar is as funny as ever. A. T. BARNETT.

* * *

Richmond—Lyric

Vivian Holt and Lillian Rosedale, the former a coloratura soprano and the latter a pianist-composer, in a program of classical and popular music evoked much applause. Will Halliday and Marty Neville, in their military travesty, "The Battle of What's-the-Use," gave some rapid-fire comedy, and Sam La Zar and Josh Dale, in "Joining the Union," showed an excellent sketch.

"Pianoville," featuring George E. Reed, singing, and Myra Blaisdell, Clarence Gaskill and Alice Lucey, at three pianos, made a novel offering. HARRIS.

* * *

Los Angeles—Orpheum

Ralph Herz was warmly welcomed on his return engagement in a new turn. Cecil Cunningham is sharing headline honors on the bill, and vastly pleasing Los Angeles Orpheum-goers. PEACOCKE.

STOCK IN MANY CITIES

JEWETTS IN BOSTON

Proceeds of First Twenty Weeks Go to War Work

Boston—The announcement of a repertory season of thirty-six weeks at the Copley Theater by the Henry Jewett Players, beginning Monday evening, Sept. 16, with the added statement that for the first twenty weeks of the season the entire profits will be given to war relief, shows that Boston is alive to war work.

Even the players themselves are "doing their bit," for it is on record that every member of the Henry Jewett Players will give a portion of his salary during this period. When it is remembered that the Copley started two seasons ago in a theater not well known, its progress under its present management is remarkable. The same standard of plays will be presented as in the past, with the exception that in most instances those of a lighter order will be acted. The opening play will be "Never Say Die," by W. H. Post and William Collier, which has never been acted in Boston. D. CLAPP.

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O'Hara Players Please Again

New Bedford — The Warren O'Hara Players achieved unqualified success in their splendid rendition of "Nothing but the Truth" before capacity crowds at the New Bedford Theate during the week of Sept. 2. The play as done by Alfred Swenson, supported by an admirable cast of stock performers, compared altogether favorably with William Collier's own presentation of his sparkling comedy here not long ago.

Enid May Jackson, as Gwendolen Rallston, scored a triumph as decisive as that of her co-star in the role of Robert Bennett, while Joe Crehan's portrayal of the part of Richard Donnelly well merited the hearty commendation of all who witnessed his work. William Blake's impersonation of Clarence Van Dusen was excellent. Lillie Stewart captivated everyone who watched her work as Ethel Clarke. The remainder of the cast included Harry Andrews, Malcolm Arthur, Marion Chester, Lorle Palmer, Rita Davis and George McEntee.

Especially praiseworthy was the acting of Harry Andrews, who, without preparation, substituted as E. M. Rallston for Lynn Osborn during the incapacity of the latter the first two days of the week. J. D. MACPHAIL.

• • •

Repeat "Little Miss Brown"

Los Angeles — Morosco's Stock Company, with Molly McIntyre, is repeating "Little Miss Brown" this week. Supporting the new Morosco leading lady are many local favorites, including Richard Dix, Robert Ellis, Marion Vantine, David Butler, Joseph Eggenton, Florence Oberle, Dora Mae Howe and Harry Duffield. PEACOCKE.

"Nothing But the Truth" Again

New Haven—"Nothing but the Truth" was the vehicle chosen as the opening bill for the Hyperion Players. Jane Morgan, returning for a fifth season, was greeted by a storm of applause which lasted fully a minute and she was forced to make a brief speech as the close of the second act.

Miss Morgan introduced Arthur Howard to her friends in New Haven in her own way and once again the theater was filled with applause. Arthur Howard, if his work of this week may be taken as an example of his ability, will have a long and successful season here. As the sweetheart and the man who tells the truth the two leading people did clever work. Frank Charlton as Van Dusen is proving himself a valuable asset to the company. Arthur Griffin, also returning, made Mr. Ralston an interesting character. Adelaide Hibbard as Mrs. Ralston was natural and lifelike. She has a good appearance. Emmy Martin as Mabel and Marie DuChette as Sabel played actresses as the audience like to believe "folly" girls are. Frederick Webber made a funny and mirth-provoking bishop. Helen Bristol and Henry Oehler completed a very capable cast. HELLEN MARY.

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Looks Bright for Somerville

Somerville, Mass.—If a well balanced company, with a splendid director and equally good leading people are any criterion, the Somerville Theater Players are going to have a bigger and better season this year than last. That is a pretty big order, for capacity audiences were the rule throughout last season. However, that is just the way things looked from an orchestra chair opening night. "Hit-the-Trail Holliday" was the bill and it gave every one in the cast an excellent opportunity. E. A. Turner, the new leading man, scored a personal triumph.

Others in the capable cast were Leona Powers, Grace Fox, John Kline, John Gordon, Ruth Fielding, John Dugan, Elbert Benson, Clifford Boyer, Frank Farrara, Harry Powers, Eleanor Brownell and Fred Harvey. A. Gordon Reid is the director.

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"Double Exposure" for Stock

The American Play Company has released "Double Exposure" by Avery Hopwood for stock in unrestricted territory.

Halifax Season Opens

Halifax—The Majestic Theater Stock Company opened the season Sept. 2 with "The Brat," and made a splendid impression.

Ernestine Morley, the leading woman, scored an emphatic success. In the morning she received word that her husband, E. V. Phelan, Jr., who had been ill some time, was dying at Lynn, Mass. His father, who is associated in the management of the stock company, left for home. Word was received during the day that Mr. Phelan had died, but Miss Morley was not informed until after the performance. She played, however, under the strain of knowing that her husband might have passed away at any moment. Her work was a wonderful example of what a woman can do even under the most trying circumstances.

John Winthrop, the leading man, also scored, as did Harry Horne as the butler. The latter is stage director, assisted by Gus Tapley. New scenery was painted by J. A. Thompson, Boston, who is here with the company. Others in the organization are Emma DeWeale, Edith Cooper, Jessie Greenough, Jack Bennett, James Barrett, Walter Grey, and Jas. W. Power.

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Fine Company for Lowell

Lowell—The Emerson Players at the Opera House opened their fourth season in this city on Labor Day. F. Jas. Carroll, general manager of all Emerson interests in New England and manager of the Lowell house, has procured a first rate company. Augustine Glassmere, the director, presented a fine performance of "The Brat" and much of the success of the play is due to him. Julian Noa and Jane Salisbury, who played in Salem for two years, are the leads. The rest of the company includes: Bryant Connor, Arthur Buchanan, Kerwin Wilkinson, Louise Gerard-Huntington, Alice Glennister and Carrie Lowe. L. E. BOLDUC.

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Wilsons Still in Chicago

Chicago—"The Road to Happiness" was the stock offering of the Wilson Avenue Players last week. Stock will be continued for a while here, but later on it is expected the Wilson Avenue house will revert to vaudeville.

Anne Hamilton, widely known as a leader of stock companies in other cities, has joined the ranks of the resident players at the Great Northern in an abbreviation of Rudolph Besier's comedy "Don." Another newcomer is Helen Livorne. ATKINS.

Dates Ahead on Page 454

HAVERHILL SEASON ON

Academy Players Have Auspicious Beginning of the New Season

Haverhill—The Academy Players opened the 1918 season on Labor Day, presenting Maud Fulton's comedy, "The Brat." Many of the favorites of last season are in the cast and were greeted by a host of friends.

Ione Magrave played the title role in a charming manner. Walter Gilbert as Steven Forrester was excellent. Walter Scott Weeks and Gilberta Faust showed evidence of sincere study and earnest endeavor to portray their roles to perfection. James ("Jimmie") Hayden, as popular as ever, received a royal welcome.

Miss Magrave, Mr. Gilbert, Mr. Weeks and Mr. Hayden were with the company last season. Miss Faust, who was here a few seasons back, returns, to the delight of her many admirers.

The cast also includes Carroll Daly, Clyde Armstrong, Marion White, Eleanor Quimby and Sadie Gallupe.

The play was staged by Carroll Daly and the scenery was painted by Earnest Hammond. The music was rendered by John K. Nichols Concert Orchestra.

Among the plays booked for the season are "Cheating Cheaters," "Lilac Time," "The Thirteenth Chair," "Parlor, Bedroom and Bath" and "Upstairs and Down." C. T. ISSERTELL.

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Emersons' Second Week

Lawrence—The Emerson Players opened their second week at the Colonial on Labor Day and offered for the remainder of the week Barton King's timely war drama, "The Man They Left Behind." The play was a happy selection at this time to catch popular interest, as its many situations held the audience to the last drop of the curtain.

James Billings, the new leading man, in the role of Sanford Raymond, acting the uncongenial part of a pacifist and pro-German to attain his object, the capture of a German agent, gave a masterful portrayal of the character. Dorothy Dickinson acted the role of an enthusiastic patriot in a satisfactory manner. W. A. O'REILLY.

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"Three Misfits" Presented

Buffalo—"The Three Misfits" appeared at the Academy last week in addition to the musical comedy offering by the Academy Players, entitled "Variety Isle." Three new players have been added to the list of this company. They are Frank Stanley, comedian; Nat Harris, comedian, and Patty King, prima donna. Manager J. H. Michael has decided to offer one or two big vaudeville acts at the Academy in addition to the musical comedy. TAYLOR.

FILMS FOR ALLIES NOW UNCENSORED

Official Order Made Public by Deputy Collector Lamb Now Effective

Last week Acting Deputy Collector Lamb in the following letter to the trade made the announcement that censorship on films to Allied countries was no longer required.

"Please note that commencing Friday, Sept. 6, moving picture films intended to be exported to England, its Dominions, colonies and possessions, France and Italy, need not be submitted for censorship."

This action is no surprise to the trade, although it pleases exceedingly those most concerned. The result is said to be due mainly to the activities of William A. Brady, David P. Howells and Paul H. Cromelin, who in visits to Washington pointed out in conference with officials there that the ruling, which was designed to control shipments to neutral countries bordering on the German Empire, was profiting the Government not at all. Exporters now are anxious to learn whether the new ruling is to affect licenses in like manner, although for the present licenses must still be obtained from the War Trade Board.

Australian cable news reveals a peculiar condition in the trade there, although it applies to only a part of the export trade. It is a law which requires that after a film has been shown there a license must be procured from the country of the shipper for its return to that country; in other words, if a film sent to Australia after being censored here is found objectionable it must be returned to this country, but an American Government license is necessary before it can be returned here.

* * *

FUEL CONSERVATION IN PICTURE PRODUCTION

Suggestions to Be Presented by Committee of the N. A. M. P. I.

A meeting of the producers and distributors' divisions of the N. A. M. P. I. was held September 10 for the purpose of devising ways and means to conserve fuel and light in the production of pictures. A number of suggestions were made and these will be presented to the United States Fuel Administrator by the Fuel Conservation Committee of the N. A. M. P. I. at a meeting to be held in Washington.

The recommendations suggested by the committee cannot be made public until they have been acted upon by the Fuel Administration. The Fuel Committee of the N. A. M. P. I. left for Washington immediately after its meeting on Tuesday.

* * *

Julia Arthur as Nurse Cavell

Julia Arthur, one of the most prominent actresses on the stage, has been selected for the role of Nurse Cavell in Anthony Paul Kelly's picture, "The Woman the Germans Shot," which Joseph L. Plunkett and Frank Carroll are to produce.

Owing to previous contracts of Miss Arthur it was impossible for the producers to announce before the engagement of the actress. Work on the picture is nearing completion.

The feature will describe the life of Edith Cavell through the period when she, as a nurse to the wounded soldiers in Belgium, was shot by the Germans.

SCREEN MOSS

BY A ROLLING STONE

MARY PICKFORD has closed with and gone over to the First National Exhibitors' Circuit . . . at a reported price of $250,000 per picture, for eight pictures a year.

Taking out the little pencil, I figure that in a six-reel picture of 6,000 feet there are approximately 96,000 little pictures of Mary taken for each $250,000....the answer is about $2.60 for each little exposure....Doc, bring in the aromatic spirits, the public's fainted again.

And they pay 'em $33 a month in the army....and $75,000 a year in the White House.

* * *

EVERYBODY who has anything "a-tall" to do with the motion picture industry should gather together and send along the words of compliment to our own "Bill" Brady....

A week or two ago I begged for a really big man to show at that Chicago convention....he did; a great big man.

It should be something for all motion picturedom to be sincerely grateful for....that there has after all these years come the amalgamation and the essence of harmony has found itself.

William A. Brady...."Bill." Mark down in your book this name as the first real big man the motion picture industry has produced.

* * *

"ONCE TO EVERY MAN," with Jack Sherrill starred and in his exceptional support Mabel Withee, the Winter Garden beauty, is the new production which is about ready for release by the Frohman Amusement Corporation.

T. Hays Hunter is the director and, as usual, William L. Sherrill the overseer of the Frohman work.

Let it be said right here that President Sherrill has not only sold the production to himself but also to Yours Truly.

I have had the pre-release peep and it's there . . . and there are some more . . . a worthy successor to the Frohman's "My Own United States."

* * *

IN THE coming Frank Carroll-Joe Plunkett production, "The Woman the Germans Shot" . . . there is disclosed a formidable array of players from both speaking stage and screen. Starring in the production is Julia Arthur, making her first acting appearance in motion pictures. Miss Arthur will depict the world famed Nurse Cavell. In the male lead is Creighton Hale.

John Adolfi is directing . . .

Carroll whispers in the ear . . . "It's a bear . . . wait and watch it."

I'm inclined to believe him.

* * *

DOUGLAS FAIRBANKS is to do Augustus Thomas's "Arizona" Pauline Frederick has done Eugene Walter's "Paid in Full"....both plays which were originally done by the now demised All Star Features Corporation some few years ago, and yet they try to convince us that there are many good writers and much good material at hand....and incidentally the manufacturers have not apparently awakened as yet to the fact they must pay real money for new material.

A few more re-makings of five year old successes....a few more re-issues and it won't take a sage to say "I told you so."

The scenario writer, the author, the playwright is rapidly coming into his own in the motion picture industry....Watch!

* * *

THE National Association of the Motion Picture Industry has been forced to make a shift in its plans with regard to the fall exposition. With the taking over of Grand Central Palace for army hospital purposes the show will be set instead at Madison Square Garden. That's where they should have planned to go in the first instance.

Still, with the heart in the success of motion pictures generally I am forced to wonder why in these times expositions of any nature are deemed permissible? Couldn't we get along with the devotion of the many hours which expositions entail better applied to something which would go toward governmental efficiency . . . through our great motion picture offices? It's late to write much about . . . for it is set and did . . . and yet the National Association would do well if it would confine its activities and those of allied members to doing some good war work instead of wasting energy in these days of necessary conservation in conducting expositions.

* * *

EIGHTEEN TO 45....there are plenty of 'em who are going to go....we are all sitting expecting. It will be a harvest now for some of the old crutch-bearing juveniles....and column conductors....and scribes of all denominations.

ALL TO GET TOGETHER AT THE GARDEN

Hatchet Buried and All Pull for Harmony Throughout Trade

When the doors of Madison Square Garden open on the exposition of moving picture interests next month, which is to last from the 5th to the 13th inclusive, it will be to show what an amicable spirit in all branches of the trade can accomplish, much of which is due to the activity of William A. Brady.

First of all a big get-together meeting will be held, being the first occasion at which all branches will be represented.

The main idea of the gathering is to afford all an opportunity to advance views on how the industry can best work toward winning the war, and add to the methods now followed ways in which the entire organization of the moving picture business may be made 100 per cent effective.

The second object is to permit the higher Government officials to see for themselves what the industry has accomplished up to now in war work and to aid the comprehension of the vast power of the industry to assist the Government in propaganda work. It is expected that a larger number of important Government officials will be seen at the war service exposition of the picture industry than has ever been present at an exposition of any kind in this country.

GOVERNMENT REPRESENTATION

Plans have been prepared and are in the making to aid all the activities of the Government, including the Liberty Loan and all the war charities. Treasury Department officials are pleased at the steps taken in this direction, and an enormous rally for the loan is planned.

Among others the Aircraft Board will present a large and interesting exhibit, while other departments of the Government's activities also will be represented.

There will be a motion picture theater for the demonstration of all the latest devices in projection and for the purpose of exhibiting all the propaganda films of the various departments of the Government. There will also be a miniature motion picture studio in which pictures will be made in order that the public may be taken behind the scenes and shown a few of the mysteries of motion picture production.

Likewise for the amusement of the public there will be a collection of the greatest stars of the screen, many of whom will be on from the coast in connection with their work for the Liberty Loan.

* * *

FILM DIVISION MOVES

New Quarters in Forty-eighth Street Building To Be Larger than Now Used

The Division of Films of the Committee on Public Information will move on Oct. 1 to new quarters in the building at 6 West Forty-eighth Street, where also are the offices of the First National and Paralta film concerns.

The Division now occupies part of the ninth and tenth floors, as well as the twentieth floor, of the Times Building. The new location affords larger quarters and permits having all the departments together. The Division will have the fourth, sixth and seventh floors.

ALL THE PICTURE NEWS
Complete—in a Few Minutes' Reading

Slacker Roundup in New York Affects Work at Studios—The slacker roundup in New York had its effect on the work at the studio at Fort Lee. A number of the actors of World Pictures were held up at the ferry, and as some of them had left their registration cards at home they did not get to work until after scenes were delayed for several hours. The Madge Evans company had to quit for the day, as three of the important members of the cast were made to stay in the Sixty-ninth Regiment Armory until night before they were able to secure their release.

. . .

State Fair Aids in Breaking Picture Theater Records in Minneapolis—Largest motion picture receipts in the history of Minneapolis have been taken during the past week as a result of the record attendance at the Minnesota State Fair, at Midway, between that city and St. Paul. In conjunction with the fair, what was known as National Motion Picture Week was recognized by exhibitors with practically all star bills at every house. S. R. O. attendance packed the lobbies of the big downtown houses in the late afternoon and at night. Estimates of the total number of motion picture admissions sold during the week by all Minneapolis houses have been placed as high as 300,000. St. Paul picture houses also felt the wave of attendance, as they are about equally distant from the fair grounds.

. . .

Commodore Blackton's Appreciation of the Big Combination—In the course of a speech at the close of the American Exhibitors' Convention at Chicago, Commodore J. Stuart Blackton said: "I want to congratulate the motion picture exhibitors of America upon the consummation of the most important and vital happening in the history of the industry—the combining of their two national organizations with the National Association of the Motion Picture Industry and the welding of all of these great forces into a power that will be able to safeguard the motion picture interests of all branches, and especially in furthering the splendid achievements already accomplished in educational and propaganda work for the cause of humanity.

"This gathering has been the most important, constructive and progressive in the history of the industry. We are now all together in one great body to work for a greater motion picture, which will prove of inestimable value in furthering the splendid achievements already accomplished.

"In the past various groups of exhibitors, distributors and producers have appeared before Congressional and other committees at Washington to fight unjust taxation, censorship and attacks directed at each other, through lack of union and cooperation. Now all will work together."

David Horsley Tells Mirror That Motive Motion Picture Company Will Make Six Labor Propaganda Films—First to Show Advantages of Government Ownership of Railroads—David Horsley arrived in New York this week to complete arrangements for a series of labor propaganda pictures which his newly formed company, the Motive Motion Picture Company, is to produce. Mr. Horsley is very enthusiastic about his new venture. He told a MIRROR representative that work will begin on the first picture in October, and that it will be ready for showing in December.

"The series will be written by Upton Sinclair," he said, "and will reflect life among various labor bodies. The first feature will deal with the railroad men and will show their activities from the early days of the railroad on through their long struggle for unionization and down to the present time of Government control."

Mr. Horsley declared that the picture will demonstrate the efficacy and value of Governmental operation of the railroads and that the exposition of the many phases of railroad life during the days of private ownership is calculated to convince the skeptical that public ownership is necessary from a humanitarian as well as an efficient standpoint.

"We have the full approval of the Government in this enterprise, and the railroad brotherhoods are co-operating with us. Labor conditions are to be improved in this country, and it is obvious that the screen offers the best medium of information. Mr. Sinclair will write all of the series. The second picture will be 'King Coal' and will show life in the mines of Pennsylvania. We have not selected the subjects of the others, but it is very likely that one of the pictures will deal with the stockyards.

"Our company is called the Motive because there is a motive behind each picture—to better the life of the laboring man."

. . .

Fairbanks to Make Super-Feature of "Arizona"—Douglas Fairbanks has made arrangements with Augustus Thomas to make the famous stage play "Arizona" into a superfeature. Work will be started as soon as Fairbanks has completed the propaganda picture he is making for the Government.

. . .

Measures to Prevent Film Thefts Devised at Meeting With District Attorney Swann—A meeting was held during the week at which representatives of the film distributing companies discussed with District Attorney Swann methods of combating and preventing thefts of film. Assistant District Attorney Talley, who had charge of the recent raid in which W. C. Thompson was gathered in, had a conference with members of the N. A. M. P. I. in which he told of the recommendations made and the action taken by the distributors.

"America's Answer" Released for Distribution Through World Oct. 14—The official announcement is made by Director Charles S. Hart of the Division of Films, Committee on Public Information, that "America's Answer," the second in the series of "Following the Flag to France" war pictures, which was first shown at the George M. Cohan Theater in New York and has since created remarkable enthusiasm in other cities, will be released for distribution to the motion picture houses of the United States Oct. 14. The World Film Corporation has been selected as the medium for distributing this important Government film.

"In releasing 'America's Answer' for general distribution at this early date," says Mr. Hart, "the Division of Films has in mind the importance of 'getting to' the greatest audience in the shortest possible time. It is recognized that this can best be done through the medium of the regular picture houses.

"The regular admission fees will be found adequate to afford a reasonable profit, to say nothing of the increased returns that an official picture of this kind naturally insures.

"The arrangement with the World Film Corporation insures a systematic distribution under the new plan which has just been formulated."

. . .

Western Exhibitors Alert to Prevent Inimical Legislation—Iowa and Nebraska exhibitors are lining up, to be prepared to forestall any effort of the legislatures of these two states, when they meet the first of the year, to perpetrate legislation harmful to the motion picture industry. Warnings have been sent out by the leading workers in each state to concentrate the efforts of exchanges and exhibitors and thus prevent muddles that have been all but fatal in past years.

Iowa exhibitors are not afraid of censorship legislation, but they fear Sunday closing. This bugaboo has hung over that rich Middle Western state for years. A tilt looked forward to with interest is when Brown & Anderson of the Princess Theater, Boone, Ia., show "Pershing's Crusaders" on Sunday, Sept. 28, breaking all precedent in their city.

In Nebraska censorship legislation is feared. For the past two years insidious efforts have been made by a so-called welfare organization with headquarters at Kansas City to honeycomb the state with organizations based on a purpose to censor motion pictures. The leading organization of that kind in Nebraska has its headquarters in Omaha, where it has industriously avoided interfering with motion pictures.

One of the leading cards in fighting for the exhibitors' interests in these two central western states will be that the motion picture theaters are centers of patriotic education, that they are specially privileged by the United States Government to operate unmolested, and that public sentiment is strongly in their favor.

Exporters Honor Lewellyn R. Thomas by Send-off Dinner—One of the best-known exporters in the trade, Lewellyn R. Thomas, was the recipient of a dinner at the hands of his fellow members of the Film Exporters of America in the Yacht Room of the Astor last Friday. Mr. Thomas is going abroad in answer to the request for the services of an experienced film man by the Committee on Public Information in connection with its foreign educational work. Mr. Thomas had the indorsement for the mission of all the members of the export trade.

. . .

Mary Pickford, Douglas Fairbanks and Charlie Chaplin May Go "Over There"—Mary Pickford, Douglas Fairbanks, Charlie Chaplin and other stars may go overseas to entertain the boys in the trenches. At a meeting of a committee from the Overseas Theater League in the Hotel Knickerbocker, and by popular request of the soldiers "over there," telegrams were sent to the screen stars by Lee Shubert, chairman.

Under the auspices of the Overseas Theater League, soldiers on the Western front are being supplied with entertainment furnished by some of the biggest theatrical stars.

Adolph Zukor attended the meeting at the Knickerbocker and said that his company will gladly extend the contracts of any of their stars who go abroad for this purpose.

. . .

Walthall to Make Picture for National Before Return to Stage—By special arrangement with N. W. Aronson the National Film Corporation of America has engaged Henry B. Walthall to make his last appearance upon the screen in one of the most popular and dramatic themes of the day. The play was especially written for Mr. Walthall and is being directed by Bertram Bracken. The loss of the screen will benefit the speaking stage, as Mr. Walthall is to have a part in one of the largest spectacular dramas ever put on in a New York theater.

. . .

Bradley Studios to Move Part of Plant to California—The Bradley Studios, which supplies film companies with classic accessories in the way of furniture and other fixings necessary to the proper atmosphere for artistic production, is moving to California for fear of lack of heat next winter. A branch studio will be left here for those who need any of the things furnished by the Bradleys.

. . .

Shear the Latest Addition to Film Producers in West—William Shear has arrived in Los Angeles from New York, and intends to open palatial offices, with a view of producing and promoting some big film enterprises. He is making his headquarters at the Hotel Alexandria. Mr. Shear was prominently identified with the production of "Oh, Look!" with which the Vanderbilt Theater was opened last spring.

Power Shortage Causes Three Studios to Suspend Work Temporarily—The Fort Lee studios of the Goldwyn, Fox and World corporations were forced to hold up productions for three days when the Public Service Commission of New Jersey cut off power at long intervals to meet the demand by companies turning out Government work. A few of the companies worked at night on those days when the drain on current was relieved, but most of them ceased activities entirely for the time being.

* * *

B. S. Moss to Produce "Break the News to Mother"—B. S. Moss has closed a contract with Charles K. Harris, the music publisher and composer, for the picture rights of his famous Spanish-American War song, "Just Break the News to Mother."

This will mark the re-advent of B. S. Moss in the picture producing field, from which he retired last year to give his entire attention to his circuit of vaudeville theaters, after having produced about a dozen features, among which were "Three Weeks" and "One Hour."

In "The Clutch of Circumstances" (Vitagraph) Corinne Griffith is all dressed up, but has some place to go

Some New Shipping Rulings of Interest to Exporters—The following additional instructions have been issued to exporters by Collector of Customs Byron R. Newton governing censorship of films by the department:

1. Where a negative is to be censored for export, a positive print must accompany same, so that the censor may have a proper opportunity to censor the picture.

2. A representative from the shipper should be present to assist in the repacking, so as to verify shipment, and be sure that the contents of the case are correct.

3. When positive prints containing flash titles are to be censored, a copy of the title sheet must accompany same.

4. A shipping list showing the contents of each case shall be packed inside the case, so that the censor may verify the contents.

5. Each reel must be separately packed in a tin or any fireproof container.

* * *

National Association of M. P. I. Aided New Draft Law—The National Association of the Motion Picture Industry upon a request from the United States Chamber of Commerce aided in the distribution of all necessary publicity relative to the rules and regulations of the new Selective Service Law calling for the registration of all men between the ages of 18 and 45 on September 12.

The Committee on Public Information is preparing several posters giving full information relative to the draft regulations and these posters will be distributed to all of the members of the United States Chamber of Commerce for re-distribution among their members.

* * *

Five Injured When Truck Demolishes Film Operator's Car—Five people were injured in an accident at East Forty-seventh Street and First Avenue when a touring car, owned and driven by Henry Grossman, a film operator of East Thirty-seventh Street, going south, turned out toward the northbound trolley tracks to avoid another machine. The coal truck was just ahead and Grossman crashed into it.

Ambitious Moving Picture Project for St. Louis—Prominent showmen of St. Louis and vicinity have organized a movement to control the Winter Garden in that city, once used for ice skating, and convert the mammoth auditorium into a moving picture theater. During the world's fair the building housed the Spanish game of Jai Alai, and later bullfights were held there, but the police frowned on the latter. It is located in a densely populated apartment district in the west end and will seat more than 15,000. Joe Erber and Phil Cohn, who operate several theaters, and Barney Rosenthal, district manager of Universal, are engineering the deal.

* * *

Ohio National Exhibitors' Circuit Meeting Plans Completed—Arrangements for the meeting of the franchise holders of the First National Exhibitors' Circuit of Ohio have been completed by an entertainment committee, consisting of the following local franchise holders: Al Friedman, manager of the Metropolitan Theater; Dave Schumann, Dennison Square; Sam Scovill, Ezella Theater; A. M. Miller of the Olympic and Sam Deutch of the Sun. The visitors, a large number of whom have signified their intention of being at the convention on the 17th and 18th of this month, will be met at the station on the morning of the 17th by the entertainment committee and escorted to the offices of the First National Exhibitors' Circuit in the Sloan Building. Luncheon will be served in one of the leading hotels at 1 o'clock, followed by a convention meeting, which is scheduled to last all afternoon.

A sightseeing automobile trip is planned for the afternoon, and the convention will close with a banquet.

* * *

Nat Goodwin to Produce Series of Two-reel Comedies—Nat Goodwin is making arrangements to produce a series of two-reel comedies which are being written for him. He claims to have liberal backing for the venture, and hopes to start the productions in about three months, when his tour in "Why Marry?" will be finished.

Big Combine Effected in Cleveland; Argus Enterprises to Operate Theaters and Accessories—What is probably the largest combination of diversified motion picture interests in the country has been formed in Cleveland, and will be operated under the name of the Argus Enterprises. Occupying the entire second floor of the Sloan Building, as well as the basement, the Argus Enterprises represents every branch of the industry while maintaining each branch in its present state of independence. The only common bond is the executive department, through which accounts of the branches will pass for credit, service and the like. Amalgamated under the single head are the Argus Lamp & Appliance Company, distributors of the Argus Adapter, formerly called the Scheck Adapter; the Argus Company, makers and distributors of the Plain Dealer Weekly, as well as commercial film; the Sam Lustig Laboratories, where the Weekly and commercial films are developed, which in the new arrangement has been renamed the Argus Laboratories; the Argus Motion Picture Supply Company, which has absorbed the Oliver Motion Picture Supply Company, and the Argus DeVry Projection Sales Company, agents for the small projection machine for home or club use.

Those who have been managing these industries will continue to do so, the only difference being that all of the processes are assembled for reasons of convenience and economy. In addition to the regular Plain Dealer Weekly and the making of commercial films, the Argus Company has extended its program of releases to include the products of the Educational Film Company, including the Newman Travelogues, the Bruce Scenics, Happy Hooligan and Katzenjammer cartoons, and the Ditmar Nature Studies.

Sidney Rosenthal, former city salesman for the Standard Film Service of Cleveland, has been appointed manager of the office.

* * *

Moving Picture Aids Good Roads Bond Sale in Illinois—The Illinois Highway Improvement Association has made good on its threat to invade the movie field in its campaign for the $60,000,000 good roads bond issue. A two-reel film, "Through Illinois Over Unchanged Roads in a World of Change," has been released, and arrangements are being made to have it shown in every photoplay theater in the state before the November elections.

It contains enough of a story to hold the attention of the average movie fan and at the same time pokes good natured fun at the backwardness of a state that sends motor trucks over the same sort of highways as were traveled by the stage coaches and prairie schooners.

Illinois roads provide the scenes.

Officials of the association declare that this is "the first time in the history of the United States that the widening uses of the highway have been told in a motion picture story, with the various types of vehicles passing in review before the spectator."

The picture goes to theater managers without charge. All they have to do is to ask for it.

An example of defensive camouflage near the American front lines in France as it is shown in "America's Answer"

THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

All Reports Are Printed Just as Received. The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires To Us

"Salome"

(Fox—Theda Bara)

WIRE REPORTS—CENTRAL

Box Office Value.....Great

Exhibitor Comments: "Bara packs them in." "Crowds enthusiastic." "Say it is her best picture."

WIRE REPORTS—WEST

Box Office Value.....Great

Exhibitor Comments: "Direction, star, photography and story exceptionally good." "Packed houses."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Story .....Powerful
Acting ..... Good
Photography ..... Good
Technical Handling.....Good
Settings .....Convincing
Moral Effect..... Wholesome

SYNOPSIS OF STORY

Salome, ward and evil inspiration of King Herod, uses her arts and graces to make herself a power at the throne. When John the Baptist comes into the land, preaching a strange gospel and fearlessly flaying the luxury-ridden court of Herod and the wanton Salome, this scriptural siren waxes curious rather than angry, and forthwith seeks him out in the wilderness. She seeks to work her charms on him, but is repulsed. It is the first time such a thing has happened to her in her wilful career, and she does not relish the idea. She has John imprisoned until he should relent, but when he remains adamant she grants the king a long deferred wish and surfeits his bestial nature with a weird dance, in which she sheds the seven veils that but faintly screen her limbs. "Even unto the half of my kingdom shalt thou have," the king had shouted in abandon, answering her query as to the reward for her exertions. And at the end of the dance she reminds him of his promise and asks for the head of John. A king must hold to his promise, but the horrifying spectacle of Salome kissing the lips in death that had refused her in life is too much for him, and he orders his guard to crush her under their spiked shields.

"Modern Love"

(Universal—Mae Murray)

WIRE REPORTS—CENTRAL

Box Office Value.....Good

Exhibitor Comments: "Mae Murray pleasing." "Good story."

WIRE REPORTS—WEST

Box Office Value.....Fair

Exhibitor Comments: "Mae Murray very popular, but story very weak." "Medium business."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting ..... Good
Photography .....Excellent
Technical Handling .....Good
Settings ..... Good
Moral Effect.....Questionable

"T'Other Dear Charmer"

(World—Louise Huff)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Excellent light comedy."

WIRE REPORTS—CENTRAL

Box Office Value.....Good

Exhibitor Comments: "One of best plays of light type." "Star winsome."

WIRE REPORTS—WEST

Box Office Value.....Good

Exhibitor Comments: "Pleasing." "Human like."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story .....Fair
Acting .....Fair
Photography ..... Good
Technical Handling.....Fair
Settings .....Adequate
Moral Effect..... Wholesome

SYNOPSIS OF STORY

The plot of this little comedy is woven around Betty's plan to raise money for the Red Cross. She plans to rent her magnificent home to a Western millionaire and then finds a French maid must go with the establishment. So she becomes the French maid. Then complications set in, for the young son of the family proceeds to fall in love with her. But all ends well, and Betty gains a husband in addition to funds for the Red Cross.

"That Devil Bateese"

(Universal—Monroe Salisbury)

WIRE REPORTS—CENTRAL

Box Office Value.....Fair

Exhibitor Comments: "Salisbury well cast, otherwise poor film."

WIRE REPORTS—WEST

Box Office Value.....Good

Exhibitor Comments: "Salisbury mighty popular, playing to capacity every performance."

SYNOPSIS OF STORY

This drama of Western life tells of the romance of Bateese who falls in love with a schoolmarm who marries him, but cannot return his affection because she still cherishes the memory of another love. It is not until she finds that her former lover was not deserving that she fully appreciates her husband's and learns to love him deeply.

"Peck's Bad Girl"

(Goldwyn—Mabel Normand)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Warm and very good drawing card."

WIRE REPORTS—SOUTH

Box Office Value.....Good

Exhibitor Comments: "Picture just fits star."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Story.....Very Good
Acting ..... Fine
Photography ..... Fine
Technical Handling ..... Splendid
Settings.....Very Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

Mabel Penelope Peck in this comedy-drama is the village cut-up of Yaptank, and is named after the stories famous thirty years ago. But there is innate sense as well as unrestrained devilment in her shapely little head, and when she has her suspicions aroused she beats the city detective and rounds up a gang of expert safe blowers—gets the whole kit and caboodle of 'em and the city detective, too.

"The Girl Who Came Back"

(Paramount—Ethel Clayton)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Good story." "Ethel Clayton popular."

WIRE REPORTS—CENTRAL

Box Office Value.....Fair

Exhibitor Comments: "Story and star pleasing, but no outstanding feature." "Ethel Clayton popular."

SYNOPSIS OF STORY

The heroine of the drama is a thief in spite of herself, having been trained in the art ever since she attained the age of reason. Had it not been that she had been rescued by a gallant young gentleman during a shipwreck she might always have remained so. But, of course, he wrought so marvelous a change that she went back to the farm and mother, where he followed her, and —well, they all lived happily ever afterward.

"Cactus Crandall"

(Triangle—Roy Stewart)

WIRE REPORTS—SOUTH

Box Office Value.....Fair

Exhibitor Comments: "Good western." "Lots of action."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story .....Fair
Acting ..... Fair
Photography ..... Good
Technical Handling.....Fair
Settings ..... Adequate
Moral Effect.....Wholesome

SYNOPSIS OF STORY

Cactus Crandall goes alone across the Mexican border to confront a band of lawless Mexicans whom he believes have stolen his cattle. In the lair of the leader he finds his pal and an American girl captives. The three manage to escape after a struggle, but the girl again is taken prisoner and again she is rescued by Crandall, who had undergone many thrilling experiences while fighting the Mexicans with a band of cowboys. And then, with quietness restored, the drama ends.

"The Silent Woman"

(Metro—Edith Storey)

WIRE REPORTS—CENTRAL

Box Office Value.....Good

Exhibitor Comments: "Edith Storey always dependable." "Well cast throughout."

SYNOPSIS OF STORY

Nan is known as the Angel of the Lumberjacks in this drama of Western life. She learns to love Lowery, whose wife, unknown to him, is unfaithful. Nan learns of this, but says nothing. Later, when Lowery's wife dies, she marries him, but does not succeed in winning his love until another man enters her life and tries to win her. Then her husband learns of his first wife's faithlessness and takes Nan to his heart.

"Her Man"

(Pathe—Elaine Hammerstein)

WIRE REPORTS—WEST

Box Office Value.....Fair

Exhibitor Comments: "Picture too gruesome."

SYNOPSIS OF STORY

Juniata Holland gives up her social career to minister to the people of the Cumberland Mountains, whence her ancestors have sprung. The Havey-McBriar feud is at its height, and Juniata regards "Bad Anse" Havey as her chief opponent. But she finds that he is trying to end the feud in his own way. Then the McBriars start to get Anse as he leaves Juniata's cabin and the old spirit rouses in the girl when Anse, badly wounded, crawls back to her. She stands off the feudists, and when succor comes she marries Anse, who recovers, and all ends well in this drama of mountain life.

"He Comes Up Smiling"
(Artcraft—Douglas Fairbanks)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Best picture Fairbanks has made in some time."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Story .....Excellent
Acting .....Excellent
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect..... Wholesome

SYNOPSIS OF STORY

Jerry was chiefly engaged in caring for the canary belonging to the bank's vice-president, so when the bird flew away he followed and soon became a real hobo. Then, upon finding some good clothes nearby, he donned them and was mistaken for a wealthy stock broker. He meets and falls in love with Billy, whose father is troubled by enemies in the stock market. Of course Jerry saves him and, after inheriting a fortune, he marries Billy and the comedy ends.

"Why America Will Win"
(Fox)

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Audience much interested in General Pershing's life story." "Draws well."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story .....Fair
Acting .....Fair
Photography ..... Good
Technical Handling.....Fair
Moral Effect..... Wholesome

SYNOPSIS OF STORY

A story of General Pershing's life. It shows from the time he was born in Laclede, Missouri, in 1860, through his school days, through his Philippine and Mexican campaigns, into the command of the American forces of France. Then it goes into an idealistic ending of the war.

"The Law of the North"
(Paramount—Charles Ray)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Not as good as the usual Ray picture, but it's Charles Ray nevertheless, and he draws."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting .....Excellent
Photography .....Excellent
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

This drama of the Northwest concerns Alain, who lives with his father and sister. His sister is coveted by Le Noir, who kills the father during Alain's absence and makes off with his sister. Then Alain follows and a battle ensues in which Le Noir flees, but is later devoured by wolves. Alain finds his sister and returns home with her. Later he marries Le Noir's sister, whom he had long loved, but refused to marry because of her brother's villainy.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

Bird of Prey, Fox	(*East*) **Good**–A very dramatic picture. (*Cent*) **Good**–Picture fair, star great. (*South*) **Good**–Just an average program picture.
Bonnie Annie Laurie, Fox	(*South*) **Good**–Fair war story. Hyland better than usual.
Boston Blackie's Little Pal, Tri.	(*East*) **Fair**–Just a good story.
Burglar for a Night, Paral.	(*East*) **Good**–Pleased public. (*Cent*) **Fair**–Star very popular. (*South*) **Good**–One of Kerrigan's best efforts.
Conquered Hearts, Kleine	(*Cent*) **Good**–A novel picture. Marguerite Marsh well liked.
Crashing Through to Berlin, Univ.	(*Cent*) **Great**–Promises to break records. (*West*) **Great**–One of the best war pictures yet shown.
Cruise of the Make-Believe, Param.	(*East*) **Good**–New star drew a curious crowd. Picture not quite up to standard of introductory productions. (*Cent*) **Good**–Great local interest shown for star.
Dream Lady, Univ.	(*East*) **Good**–It pleased the public. (*South*) **Fair**–Just an average production.
Fires of Youth, Univ.	(*Cent*) **Good**–Ruth Clifford pleasing.
Flower of the Dusk, Metro	(*East*) **Good**–Picture full of human appeal. Viola Dana wins audience. (*Cent*) **Good**–Story morbid, but women liked it. Action too slow to hold interest. (*South*) **Good**–Delightful picture. Full of heart interest.
Ghost Flower, Tri.	(*Cent*) **Fair**–Rubens not well cast. Rubens just beginning to draw. Queer story.
Girl from Bohemia, Pathe	(*East*) **Great**–It is not the picture that pleases as much as it is Mrs. Castle. (*Cent*) **Fair**–Castle doesn't pull here.
Heart of the Wilds, Param.	(*East*) **Fair**–Audience likes Elsie Ferguson. Plot drags in spots. (*Cent*) **Good**–Clever picture. Wonderful outdoor scenery. (*West*) **Good**–Ferguson following growing. (*South*) **Good**–Good picture. Poor vehicle for star.
High Tide, Tri.	(*Cent*) **Good**–High class dramatic picture.
His Birthright, Mut.	(*East*) **Good**–Excellent picture. (*Cent*) **Good**–Men say best actor on screen. Popular with women. (*West*) **Fair**–Very ordinary story.
Hun Within, Param.	(*East*) **Good**–This one interests the audience. Dorothy Gish and George Fawcett drew big houses. Very timely (*Cent*) **Great**–Promises well for special Artcraft releases.
In Judgment Of, Metro	(*East*) **Fair**–Did not seem to hold the attention. Met popular favor. (*Cent*) **Good**–Title is big drawback to success of picture. (*South*) **Good**–Quite interesting story.
Law Unto Herself, Paral.	(*East*) **Good**–Good picture. (*Cent*) **Good**–Has too much propaganda. Picture well put on. Poor. Jewel Carmen liked, but story too rough to appeal.
Lawless Love, Fox	(*West*) **Good**–Excellent vehicle for Carmen. Audience went away pleased. (*South*) **Good**–A good picture.
Maid o' the Storm, Paral.	(*East*) **Fair**–Not the best that Bessie Barriscale has done. It is pleasing. Not strong story. (*South*) **Good**–A plausible story with effective ending. Barriscale gains in popularity.
Marriage Ring, Param.	(*East*) **Fair**–A good picture. (*Cent*) **Good**–Bennett popular. Draws well.
Money Mad, Gold.	(*East*) **Good**–Satisfactory story. (*Cent*) **Fair**–Marsh is becoming a good puller. (*South*) **Good**–Good program picture.
On the Quiet, Param.	(*East*) **Great**–Barrymore is especially fine. (*Cent*) **Good**–Powerful combination of star, story, and production. Story drags in spots, but pleasing. (*South*) **Good**–Refreshing comedy. Star excellent.
Our Mrs. McChesney, Metro	(*East*) **Great**–Packing them in at all performances. (*Cent*) **Fair**–Barrymore too slow for part. Doesn't draw. (*West*) **Good**–Barrymore very good. Strong story, and direction good.
Power and the Glory, World	(*Cent*) **Good**–Audience well satisfied. A good, average World picture.
Prussian Cur, Fox	(*East*) **Great**–Broke records. (*West*) **Fair**–Interesting production. Lacks popular star to make it good box office attraction.
In Pursuit of Polly, Param.	(*East*) **Good**–One of best pictures Burke has made. (*Cent*) **Good**–Matinees big. Good star. Not strong drawing card.
Riders of the Purple Sage, Fox	(*East*) **Good**–One of Farnum's best. (*Cent*) **Good**–Splendid character portrayal. Hit, especially with women. (*West*) **Great**–Fine production of a good story. Farnum popular.
Sauce for the Goose, Select	(*East*) **Good**–Excellent play. (*South*) **Good**–Very good picture.
Source, The, Param.	(*East*) **Good**–Reid draws well. Interesting story. (*Cent*) **Good**–Extra good cast. Picture well put on. Wallace Reid big favorite. Matinees big. (*South*) **Good**–Interesting story with good moral.
Till I Come Back to You, Param.	(*East*) **Good**–Mighty interesting, not overdone. (*Cent*) **Good**–Washburn popular. Clean, emotional play. (*West*) **Great**–Children and dog big hits. Weak story, long drawn out. (*South*) **Good**–Unusually interesting war picture.
Turn of the Wheel, Gold.	(*East*) **Good**–Farrar drawing well. Wonderful picture. (*Cent*) **Good**–Story not quite up to standard. Story holds interest. Star radiates personality. Good motif in play presented by skilled cast. (*South*) **Good**–Splendid vehicle for star.
Untamed, Tri.	(*East*) **Good**–Fascinating story.

FROM PRODUCER AND DISTRIBUTOR

FAMOUS PLAYERS PRODUCE "PRIVATE PEAT"

Soldier-Author in Leading Role —Picture to Be Shown in October

"Private Peat," one of the few great contributions to the literature of the present war, has been made into a picture by the Famous Players-Lasky Corporation, with the soldier-author himself in the leading role. The production of "Private Peat" was made at the Fort Lee studios of Famous Players-Lasky under the direction of Edward Jose. The picture is entirely completed and will be released in October as a Paramount-Artcraft Special, one of the nine to be distributed during the season of 1918-19. In New York the production will have its premier at the Rivoli Theater under the direction of S. L. Rothapfel.

The opening scenes are laid in a New England village rather than in Canada, the troops shown in training were photographed at an American cantonment instead of at Valcartier, whence Private Peat sailed for Europe, and the soldiers pictured in action on the Western front are Yankees instead of Canadians.

"Private Peat" is the extended version of the lecture, "Two Years in Hell and Back with a Smile," which the young Canadian veteran has delivered in leading cities all over the country.

* * *

Billie Rhodes' New Picture Scenically Beautiful

"The Girl of My Dreams," the first of the De Luxe productions in which the National Film Corporation is starring dainty little Billie Rhodes, is rapidly nearing completion. The company, under the direction of Louis William Chaudet, has finished the location scenes and is now working on a beautiful interior set erected at the studios by Martin J. Doner. This represents the home of a millionaire.

The location work for "The Girl of My Dreams" was done at the Arrowhead Hotel, at the Beverly Hills Hotel and at San Francisco, and the mountain scenes in the opening of the story were taken in the picturesque San Gabriel Canyon.

* * *

Noonday Films in Factories for Workingmen

"Keep the Workingman at His Bench" is the title of a five-reel feature picture soon to be distributed by the industrial department of Universal for showing in factories and workshops. It visizualizes the high importance of the work in plants and mills at home to the success of our fighting forces overseas.

What the women are doing, as well as the men, forms an interesting phase. There are scenes of women at various tasks, including farming; glimpses are given of shipbuilding and launching.

The film is to be shown at the noon hour in various plants by arrangement with the employers.

RELIC OF THE HOLDUP IN JENNINGS FILM

"Lady of the Dugout" Authentic Document of Historic Outlaw Days

A new note threatens to be struck by producers when Al Jennings' first authentic outlaw story, entitled "The Lady of the Dugout" is flashed upon the screen. This artistic effort of the Jennings brothers, born of long years of waiting and longer years of thrilling experiences, bids fair to rank as a historic document of outlaw days. It is valuable because of its exclusiveness.

The Jennings brothers are all that are left of the Western holdup men, who by their wild range of lawlessness received the extreme penalty of life sentences, justly meted out to them by the Governor of Oklahoma. Presidents McKinley and Roosevelt, recognizing the undying spirit and rare intelligence of the Jennings brothers and believing in their reformation, pardoned them.

Since then Al Jennings has reached the pinnacle of oratorical fame by lecturing in almost every Western city.

* * *

Pathe to Release "Japanese Nightingale" Sept. 22

On Sept. 22 Pathe will release the first of the Extra Selected Star Photoplays, "A Japanese Nightingale," with Fannie Ward as the star. "A Japanese Nightingale" was produced by the Astra Company at its West Coast studios, with George Fitzmaurice as the director. William Young wrote the play. Pathe believes that the combination of Miss Ward, Mr. Fitzmaurice and such a well-known play cannot fail to be of the greatest interest to every exhibitor. Those who have seen the picture state that it is a beautiful and sumptuously produced feature.

* * *

President Garrett's Big Week

President Sidney Garrett of J. Frank Brockliss had a big week preceding Labor Day.

The Leah Baird Serial "Wolves of Kultur" was sold for two big foreign territories. The Co-operative Film Corporation of Sydney, Australia, purchased the Australasian rights, which include Australia, New Zealand and Tasmania.

One of the biggest deals was the purchase by the African Film Trust of Cape Town, South Africa, of the rights for the entire Far East.

* * *

A Valuable Pamphlet

THE MIRROR has received through the courtesy of Famous Players-Lasky offices a pamphlet printed by the National Committee of Patriotic Societies, in the preparation of which John C. Flinn, advertising manager of Lasky, collaborated with A. Maris Boggs, dean of the Bureau of Commercial Economics. It is an able effort to show people not ordinarily interested in motion pictures what a power the screen is in forwarding all patriotic enterprises.

ALFRED E. SMITH
President of the Vitagraph Company of America

"IRON TEST" OCT. 21

Moreno-Holloway Serial Contains Many Thrills and Startling Stunts

The thrilling nature of "The Iron Test," the new Vitagraph serial in which Antonio Moreno and Carol Holloway are to be the featured stars, is indicated by the fifteen episode titles, given out from the Vitagraph offices. The serial is scheduled to start Oct. 21.

"The Iron Test" was written by Albert E. Smith and Cyrus Townsend Brady. These authors, whose stories have been an important factor in the success of Vitagraph's serials, are declared to have written the strongest of all their chapter plays in this latest one, and Antonio Moreno and Carol Holloway, noted for their daring and athletic ability, fill the stellar roles ideally. The picture is now about half completed and will be entirely finished before release.

Plans for distribution and extensive billing are now complete.

* * *

"Triple Trouble" Breaking Booking Records

Essanay announces that its new Charlie Chaplin film "Triple Trouble" has broken all booking records for that company, exceeding all the Chaplins released by Essanay for the same period it has been on the market. This is attributed partly to the fact that there has not been a new Chaplin film on the market for some time, only one new comedy having been issued in several months, and partly to the excellence of the comedy itself. Therefore bookings have been pouring into the George Kleine releasing system from every part of the country.

* * *

Government Accepts Film

The five-reel propaganda film, "The Call for Freedom," produced by the Specialty Film Import Company, Montreal, has been accepted by the Canadian Government, and will be used as a means of illustrating the methods by which soldiers are enlisted and trained under the Military Service Act.

AFFILIATED PICTURES THROUGH MUTUAL

Contract for Shipping and Distribution Signed in Chicago

A contract for shipping and physical service on pictures of Affiliated Distributors Corporation through the exchranges of the Mutual Film Corporation is announced by Henry A. Brink, president of Affiliated.

The contract was closed in Chicago at the conclusion of a series of negotiations. The first picture to be thus handled by the Affiliated is "Lafayette, We Come!" (Pershing '17).

"We consider this picture an especially auspicious initial release for our project," observed Mr. Brink. "It combines a particular topical fitness for the motion picture market of today with its important values strictly as drama."

James M. Sheldon, president of Mutual Film Corporation, discussed the move as one of special significance to the industry in this period of stress and conservation of dollars and man-power and said it appeared "a most logical step for both sides of the deal. Affiliated has saved itself and the motion picture industry the cost of a new system of exchanges, and it has availed itself of the physical services of a concern which has most thoroughly established itself with a high standard of service to the motion picture exhibitor."

* * *

Lee Ochs On Trip to Coast for United

Vice-President Lee Ochs of United Picture Theaters of America set out Saturday on a tour that will take him to the Pacific Coast in the interests of that organization. Mr. Ochs traveled via Pittsburg to take a survey of the United's local branch, the next stop en route to Chicago being Cleveland, another United branch.

Following his three days' business at the Sherman House gathering Mr. Ochs' destination is Los Angeles, his activities to include a survey of the Coast studio field, and of course a peep in at the work of the United star, Kitty Gordon, whose recently announced series of superfeatures is well in hand.

Persistent rumors of forthcoming contracts appear to be in order.

* * *

"Wives of Men" Closes at Casino

Florence Reed in "Wives of Men" closed at the Casino Theater last Saturday night, following a successful run. The picture, which was produced by the Pioneer Film Corporation, is now offered to state rights buyers. All territory is available with the exception of New York and New Jersey, which is retained by Pioneer. A complete line of advertising matter has been prepared, and every help will be given exhibitors and state rights buyers in their exploitations of the picture.

BIG POSTER CAMPAIGN FOR "WOLVES"

Pathe to Boom Serial with 24-Sheets and Other Helps

"Wolves of Kultur," the serial produced by Western Photoplays, Inc., and distributed by Pathe, will be extensively posted on the billboards of the country. This is established by a statement from Paul Brunet, vice-president and general manager, which says that the serial will be billed in many towns not previously covered by motion picture advertisers.

In compiling the list of towns and cities Mr. Brunet was careful to select for particular attention places where audiences have not yet been educated to the serial picture. The small town exhibitor has not been neglected in this campaign. In the list may be noted many towns of five or six thousand inhabitants.

The twenty-four sheet on "Hands Up!" was much admired and was placed on exhibition in the Metropolitan Art Museum in New York. The twenty-four sheet on "Wolves of Kultur" was painted by the same artist and is described as being a strong subject and one that will attract a great deal of attention. It is expected these posters will be delivered to the bill-posting plants by Sept. 20. They will be on the boards by Oct. 1. As the serial will be released Oct. 13, this will give nearly two weeks' showing before release date.

* * *

General Has New Red Cross One-Reel Film

Another war zone picture is to be issued by the American Red Cross for use in theaters throughout the United States. Following the success enjoyed by its recent issue of "The Historic Fourth of July in Paris," William E. Waddell, Director of the Bureau of Pictures, announces the title of the new release to be "Soothing the Heart of Italy." The American Red Cross will distribute this film, like its former release, through General Film Company.

"Soothing the Heart of Italy" is a one-reel subject, which is expected to appeal as strongly to audiences as the already famous "Fourth of July" film, but from a somewhat different angle. It is powerful in heart interest, with the spectacular subordinated to the human appeal.

Printed matter relating to this picture and to "The Historic Fourth of July in Paris" is being distributed to all General Film exchanges for the assistance of exhibitors.

* * *

"Mickey" Creates New Vogue in Pictures

"A few years from now when the history of the development of the motion picture industry is written," says an official of W. H. Productions Company, "'Mickey' will be given a prominent place because it will stand for the creation of a new era in motion picture production. 'Mickey' has a universal appeal, and by that we mean that it has something in it to interest and entertain every distinct type of nationality, both male and female; the office worker, the laborer, the artisan, the lawyer, the banker, the teacher, and from the youngest child to the oldest person that attends motion picture theaters. 'Mickey' will create new motion picture fans."

PERSONALS

ARTHUR H. JACOBS, one of the best known men in the producing end of the film industry, has just accepted the position of general manager of the Norma Talmadge Film Corporation and studios. He is particularly well fitted for his task through a wide and varied experience; having been an independent producer for a long term, as well as president of the Triumph Film Corporation, during which period he personally supervised productions for such stars as Helen Ware, Julius Steger, Lenore Ulric, Jane Grey, and others.

GEORGE ROGERS, formerly manager of the United Theater Equipment offices in Minneapolis, has been assigned to the aero-mechanics department of the United States Army, and will go within a few days to St. Paul for a course in special training.

JAKE MITCHELL, formerly with the Universal Exchange in Omaha, Neb., is now a special representative with the Vitagraph Exchange in that city.

J. E. FOLAND is now in charge of General Film Company's office at Kansas City. Mr. Foland is well known in the Missouri territory, and was most recently in the sales force of Pathe at Kansas City.

FRANK J. BAILEY, of the American Theater, Butte, Mont., has signified his belief in W. W. Hodkinson's ideals for the motion picture industry by joining the Hodkinson Co-Partnership Plan.

ROBERT BRUNTON, manager of productions at the Brunton studios, returned to Los Angeles last Thursday after a five days' stay in New York. While here Mr. Brunton closed contracts, and made final arrangements for the production of Lillian Walker and Kitty Gordon pictures.

H. H. BROWNELL has been selected by Mutual as branch manager at Portland, Ore., succeeding F. M. Hamburger, who has resigned to take the management of a big Portland theater. The new branch manager is known to every exhibitor on the Coast. Aside from his executive ability he has made a reputation as an expert camera man.

JOSEPH MERRICK, recently appointed coast supervisor for Mutual, has made a visit to Portland and other Northwestern Mutual offices.

ARTHUR N. SILVERMAN, Jack Underfield, Harry Thomas and William L. Merrill have been added to the field force of United Picture Theaters of America during the week.

FRANK DUFFY, for several years with Pathe, has been appointed general manager's representative by Paul Brunet, vice-president and general manager of Pathe Exchange. The appointment comes as the reward for faithful and efficient service.

ED ROSENBAUM, JR., who is doing the publicity work for the William Fox production of "Salome," has completed a march, entitled "The Police Reserves March." The piece is dedicated to the theatrical unit of the New York Police Reserves, of which Mr. Rosenbaum is a member.

HAL HODES, assistant sales manager of Jewel Productions, was in Cleveland last week discussing campaign methods to be employed in connection with the new Jewel war picture, "Crashing Through to Berlin."

HARRY MILLARDE is to direct Peggy Hyland in her next Fox production, "A Stitch in Time," which is an adaptation of a story in a recent issue of a magazine. Miss Hyland is now completing "Marriages Are Made," under Carl Harbaugh's direction.

GEORGE G. RICH has been appointed manager of the Cincinnati branch of the Famous Players Film Service, Inc. Rich opened up the Cleveland branch a little over a year ago, and when that was all running smoothly he was transferred to the southern part of the state, where he has been assistant manager. As manager of the exchange he succeeds Arthur M. Klein.

RANDOLPH LEWIS has been made manager of the Pathe publicity department. He was formerly active in a similar capacity for Fox, prior to that being engaged in newspaper work in this city.

E. L. BLACKBURN, of Chicago, who is connected with the Rothacker Film Manufacturing Company, is in New York.

R. E. FAWN, at one time auditor at the Cleveland branch of the Famous Players Film Service, Inc., and later associated with the Cincinnati branch in the same capacity, has severed his connection with the company, it is reported.

FRANK J. FLAHERTY, late manager of the Hoffman Four-square Exchange in Chicago, has been appointed manager of the mid-West district of the Producers' Distributing Corporation.

W. J. REICH, traveling auditor for the Famous Players Film Service, was in Cleveland for several days last week, balancing the books for the local exchange.

LOUIS B. MAYER has appointed Joe Lee general sales manager of the Anita Stewart Productions.

MAURICE A. LEBENSBERGER, formerly secretary and treasurer of the Standard Film Service of Cleveland, has been made Quartermaster Sergeant in his company at Camp Forrest, Chicamauga Park, Ohio.

HARRY O'REAR, formerly manager of the General Film Company's Cincinnati branch exchange, has recently been appointed division manager for General. George Davis, a member of his sales force while located in Cincinnati, has been named manager of the exchange there.

HARRY CHARNAS, general manager of the Standard Film Service of Cleveland, announced this week that his Detroit office has made arrangements with the First National Exhibitors' Circuit to handle all the physical distribution of the First National's films in Michigan.

JOSEPH DIENER and his partner, Bert Stern, who have been managing the Cleveland Foursquare Exchange for Joe Horwitz, of Detroit, have bought out Horwitz's interest, and will proceed in the future as half owners of the local office.

W. W. KULP, prominent in motion picture affairs of Ohio, has been appointed road representative in the state by E. C. Fielder, local head for all Paralta productions.

JOHN M. DEAN, chairman of the Memphis Board of Censors, is to continue in that office, for the Mayor has declined to accept his resignation. Mr. Dean is a business man with broad views, who endeavors to eliminate preconceived notions of his own in his relations with moving pictures. He follows the reports of the National Board of Review largely in his work, being a member of the Advisory Committee of the board.

WINFIELD R. SHEEHAN, general manager of the Fox Film Company, who has been confined to a room in the Emergency Hospital in Buffalo for the past week, suffering from an attack of inflammatory rheumatism, has fully recovered, and will leave Buffalo for New York shortly.

HARRY GRAHAM, special representative for the Kleine System, spent the week in Cleveland, the guest of Local Manager John Norwood.

NORBERT LUSK of the Goldwyn publicity staff has returned from a business and pleasure trip to Cody, Wyo., where he did the press work on the ground for the Farrar company.

ISADORE BERNSTEIN, manager of the National Film Corporation's studios, has returned from his mountain camp, two miles above Fallow's Camp at San Gabriel Canyon. While there he made arrangements for the De Luxe Billie Rhodes feature company to shoot some of the opening scenes in "The Girl of My Dreams" at Fallow's.

EDWARD McAULIFF, long associated with the Fox Film Corporation's Cleveland branch, has resigned and is now with General.

F. H. CASSIL, of the Kansas City office of the Fox Film Corporation, has gone to the Aerial School of Photography, Syracuse, N. Y., adding another star to the Fox service flag.

WARD SCOTT has been appointed manager of the Pathe branch in Denver to succeed C. E. Epperson, who has joined the army. Mr. Scott has been Mutual manager in Denver for the last three years.

CHARLES V. BURTON, Cleveland free lance cameraman, has been appointed second lieutenant in the U. S. Signal Corps. Burton is now in Washington.

PAUL GUSDANOVIC, Cleveland picture magnate and owner of the Orpheum, Lakewood, Norwood and Eclair theaters, has returned from a two weeks' stay at Mount Clemens, Mich.

HARRY LUSTIG, Metro special representative for the West, is moving his division headquarters from Seattle, where he has been for the last seven months, to Los Angeles.

FRANK W. BUHLER, managing director of the Stanley Company and the Central Market Street Company theaters in Philadelphia, has been made chairman of the Motion Picture Committee of the Philadelphia Federal Reserve District.

PELL MITCHELL, editor of the Gaumont News and Graphic, is taking a vacation, his first in nearly two years.

FREEMAN SMITH, purchasing agent for the Robert Brunton studios, has enlisted in the tank corps.

ARVID GILLSTROM and his assistant, Ben Berk, will return to Los Angeles this fall, where they will continue to produce comedies for Fox Film Company.

SHERRY'S EXCHANGE SERVICE WIDENS

Three Big Stars Are Latest Acquisitions to His Program

One of the most interesting new organizations in the film world is the William L. Sherry Service, with home offices in New York City and fourteen branch exchanges in different parts of the country.

The Sherry Service is now in its third month. The danger point has been passed and the organization is going strong. One of Mr. Sherry's best business attributes is his wise selection of capable men to carry out his orders. That was one of the secrets of his success as general manager of the Paramount exchange business in New York, which he directed up to the time of starting the William L. Sherry Service.

The Sherry program is now comprised of the De Luxe Productions of Theodore C. Deitrich, featuring Doris Kenyon; the Frank A. Keeney Productions, featuring Catherine Calvert; the Harold J. Binney Productions, featuring Vangie Valentine; the Golden West Productions, featuring Gilbert M. Anderson, known the world over as "Broncho Billy," and the Frederick Burlingham Travel Pictures.

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Houdini-Rolfe Serial for Open Market

At the two studios in Yonkers which B. A. Rolfe is using to produce the Houdini serial work is progressing famously and many episodes have been taken. Mr. Rolfe said: "I am more than pleased with the results that have been obtained by Burton King in the Houdini serial and really feel that a great deal of credit is due him, particularly as this picture is more like a feature than a serial from the standpoint of production, light effects, photographs and action.

Margaret Marsh, who plays the leading feminine role, is having a deal of trouble with her emissaries. In taking one of the big punch scenes, the men, afraid of hurting Miss Marsh, would not enter into the spirit of the thing, so Margaret, quite unladylike, hit one of them a powerful blow. This brought him to his senses, with the result that a most startling and sensational fight appears in this episode.

"I have carefully considered all distribution plans," said Harry Grossman, general manager, "and I believe that the open market form of distribution will prove more advantageous to exhibitors than any other means which I can employ to accomplish this end."

* * *

Frazee's New Mystics

Edwin Frazee, who has just completed the first of his franchise mystic two-reel comedies, entitled "The Haunted House," states that the time has come for the radical departure in the making of two-reel comedies.

Program distribution has its limitation, and Frazee has decided upon the open market as the best field of exploitation, and after considering propositions of the various New York firms capable of handling product of this nature successfully he has signed contracts with Ernest Shipman, who will hereafter be sales manager for the entire output.

Harold Lockwood and Ruby de Remer hold a summer flirtation in "Pals First" (Screen Classics)

A dramatic moment in "The Crime of the Hour," a stirring anti-liquor picture produced by United Films Corp.

The old, old story as told by Harry Mestayer to Jean Calhoun in "High Tide" (Triangle)

A pillowy and paternal moment for "Smiling Bill" Parsons in "Billy's Fortune" (Goldwyn)

GOVERNMENT MESSAGES CARRIED IN ADVS.

To Be Used in Paramount and Artcraft National Announcements

The Famous Players-Lasky Corporation has taken another step forward in its campaign of national advertising of Paramount and Artcraft pictures which it is felt will tend to raise the industry to a still higher plane, clearly demonstrating its right to classification as an essential industry in winning the war, that of incorporation in its national advertisements a message of the Federal Government to the people of the country.

The first of these, to be set in a panel centered in the Paramount and Artcraft page advertisement appearing in the Saturday Evening Post of Sept. 21, is an extract from a letter from Secretary McAdoo to the Committee on Public Information, which was incorporated in the war activities report of the National Association.

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Lyons and Moran Show Film Secrets

Eddie Lyons and Lee Moran claim they could be expelled from the Motion Picture Makers Secret Society for the things they do in "Frenzied Film," their latest Star Comedy. This picture throws all the film game to the four winds.

The story is that of how a small town went into the film business. The yarn: Everybody in the town of Hokum is a stockholder in the Hokum Motion Picture Company, and nearly everybody in the town has something to do with the production.

The film shows Hokum making that picture—a drama of Alaska—then shows the picture on the screen.

• • •

Bessie Love's First

Director David Smith began the production of Bessie Love's first feature picture this week with the Vitagraph Company at the latter's Hollywood studio. The story, as has been announced, is "The Dawn of Understanding," and is taken from Bret Harte's novel entitled "The Judgment of Bolinas Plain."

VARIETY OF SERVICE IN STARS AND FILMS

Hodkinson Corporation Now Able to Supply Any Sort to Exhibitor

With the addition of the Lillian Walker productions to its program, the W. W. Hodkinson Corporation can supply any type of star and picture, thereby offering the exhibitor several series of pictures possessing individuality.

Lillian Walker brings to Hodkinson service a series of "happy" pictures, the first of which, "The Embarrassment of Riches," by Louis K. Anspacher, is a comedy drama of New York life.

J. Warren Kerrigan, so far the only male star on the Hodkinson program, will be presented by Jesse D. Hampton in stories of romance and adventure, such as his current release, "Burglar for a Night."

Louise Glaum, Bessie Barriscale, Anita King and Kathleen Clifford are among the others, and the Douglass National Color Pictures add greatly to the ensemble.

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Ray Remains with Ince

Thomas H. Ince, through the Famous Players-Lasky Corporation, emphatically denies the report that his star, Charles Ray, had signed with another producer. Mr. Ince's statement is confirmed by Ray in a wire to Adolph Zukor, in which he said he had had no business negotiation with anyone and that his contract had two years to run.

W. H. Productions List Two-Reel Comedies

The W. H. Productions Company has announced the release this week of two single-reel comedies entitled, "The Good-For-Nothing," former title "His New Profession," featuring Charlie Chaplin, this being another one of the series of 26 single-reel Charlie Chaplin comedies, also "Fatty Butts In," former title "Fatty's Debut," which is one of the series of 24 single-reel Fatty Arbuckle comedies.

• • •

Berman Film Plays Camps

"Crashing Through to Berlin" is taking a big part in the entertainment provided for soldiers at the various camps. H. M. Berman, head of Jewel Productions, Inc., has arranged with the War Department Commission on Training Camp Activities to show the big film at all the Liberty theaters. Mr. Berman received several days ago a letter from E. L. Hyman, director of the picture division of the Commission, extending hearty thanks and appreciation for the use of the film.

• • •

Tourneur To Film Novel

Maurice Tourneur Productions have purchased the photoplay rights of the late Jacques Futrelle's novel, "My Lady's Garter." It appeared originally in the Saturday Evening Post, and when published in book form later ran through several editions.

STORY BACK OF PICTURE

"The Crime of the Hour" Started from a Director's Remark

Back of the making of every moving picture there is a worth while story if it only could be told. All of these stories are of human interest, some tragic, some serio-comic, others absolutely funny. There is a story back of "The Crime of the Hour."

A number of men were sitting about a directors' table in a Los Angeles office waiting for one absent member. He never came. A phone rang in the directors' room. A voice over the wire: "This is Mr. Blank's residence. Fifteen minutes ago he was fatally hurt by a truck running into his car. The chauffeur was drunk."

The directors held no meeting. They talked about the tragedy and the cause of it and things akin that happen every day in every community, in every land, and as they broke up for the night one man said: "It's the crime of the hour, Smith, but what can be done?"

Out of that remark grew a great picture calculated to meet a world need, but what "The Crime of the Hour" is has been carefully concealed by the producing company, United Films Corporation of Los Angeles.

The picture, in seven parts, was directed by Thomas R. Ricketts.

Ernest Shipman will market this picture and it is understood that the foreign rights already are in demand.

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Five Stars in Blackton Film

One of the dramatic surprises of "The Common Cause," the superfeature which Commodore J. Stuart Blackton is now producing under the auspices of the British-Canadian Recruiting Mission for Vitagraph distribution, will be the allegorical prologue in which he will present five famous stars of the stage. They are Julia Arthur, who makes her first appearance on the screen by impersonating Italy in this special tableau; Violet Heming, who is Great Britain; Marjorie Rambeau, America; Mrs. Vernon Castle, France, and Effie Shannon, Belgium.

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Thoughts On Slacker Raids — Cashing In On a Subway Conversation — The "Bad" Actress Illusion—Major Evans Now

SINCE the slacker round-up in New York took in all public places, you may be sure the prominent motion picture theaters were included. How did they like it? Well, the managers aren't saying much, but Fearorfavor is enabled to reflect a *little* of their sentiment. In the first place, the majority of the managers are Democratic and "Administration" for the simple reason of the square deal Washington has in the main handed the movies. Locally the Democratic party spells a liberal administration, with a town not wide but decently "open," so you can understand the political tendencies of the big exhibitors. True, one manager—rated a keen judge of politics—said the effect of the raids would be to "elect every Republican Congress candidate in the State of New York," but the majority opinion favored no such surprising election result and agreed that the roundup was altogether correct in principle. But in *method!* Oh my! how sentiment *did* differ! I heard no criticism of raids affecting motion picture theaters as conducted by the regular Department of Justice officials. These were very orderly and the inspectors took care not to interfere with the performance or the comfort of patrons who had paid in hard money for an hour or two of diversion. When the Justice agents gave a theater the "once over" they acted according to some prearranged, logical plan that did the work without putting the theater out of business.

But when callow Naval Reservists working under an overzealous citizen wearing a big badge inscribed: "American Protective League—Secret Service" commenced operations it was time to ring the curtain down and throw a wrench into the projection machine. The audience became the *show*. Every ticket buyer changed to a Chaplin! The only thing that saved you was an *all bald* head or 100 per cent gray hair. And even then—it depended on the particular Protective Leaguer or soon-to-be mariner! If his vision was good, you were allowed to live. If his lamps or his judgment were faulty, New York immediately became "no place for you."

. . .

WELL, it is all too bad, for, as these exhibitors concede, the thing had to be done and a great object lesson pointed to present and future slackers. But who are the amateur sleuths, and why weren't they and the Pelham men given just the minor work that the trained Government officers couldn't handle? Inspecting a big theater for delinquents is rather *major* work, in the opinion of Broadway. It may have been fascinating for the citizens with the "Secret Service" badges, but it is beyond their capacity! They should hereafter be mere *helpers* in such work, if it is *results* that Washington has chiefly in mind.

Manhattan picture men are, slangily speaking, wise guys; and they will not be fooled by the anti-raid clamor of enemies of the Administration. Most of them won't even doubt that other round-ups are possible, not to mention necessary. But they will pray that amateur patriots with badges, and claiming membership in this or that "countenanced by Washington" society, will be kept well to the rear. I am sure that every theater, hotel and large business interest on Broadway would back a fund to maintain special Government marshals for such raids, rather than see the volunteers with badges again go about such delicate tasks! As Dick Willis once said, it's a great life if you don't weaken.

. . .

I GUESS I'll make this my "raid" edition and give the inside story of Harold M. Pitman's dash at the Mexican smugglers. Pitman is one of the Famous Players-Lasky legal minds and while he called on the Burns people, and then the District Attorney's office, in the course of the "offensive," he really conceived the whole thing. The odd feature about the entire case is that Pitman got his original tip on the smugglers through a conversation in Spanish overheard in a crowded subway train. The talk was about the Paramount serial entitled "Who Is Number One?" and had to do with its showing in Mexico. What made the conversation stand out was the fact that the serial had not as yet been released in the United States, much less in foreign lands. The investigator trailed the speakers to their lair, but with this his work only commenced.

The "leak" between the film manufacturers and the smugglers had to be discovered, and then the means of shipment to its Mexican recipients. Burns men mixed with the thieves and finally met their friends, who included some Ward Line clerks and sailors. Mr. Pitman was anxious to not only apprehend the crooks but uncover their plan of operation so completely that it could be rendered null and void for all time. He had in mind future film thefts no less than present ones. And he determined to bide his time until he could come down so heavily that the entire process of thievery would have to be abandoned! Finally that day came and the District Attorney's men were added to the "offensive." In a second raid United States Military Intelligence officers were utilized. The result is that the first captures only were credited to Famous Players-Lasky legal department, but the fact of the matter is that both drives were at the instigation of Mr. Pitman and the final result of the overhead subway conversation of early spring.

. . .

THE most glaring sample of the kind of illegitimate publicity that reaches our trade press I have seen in some time is a story about a film man who offered his services to the Marine Corps "as a speaker and placing slides in the theaters," which offer was rejected, whereupon the letter of *rejection* is featured! Even had the offer been accepted, it is questionable whether the story would have been in good taste until the volunteer had *accomplished something*. At any rate, here is the way this Worst Story Yet ran:

"Mr. —— was recently rejected as a volunteer in his country's services, so he offered his services gratis to the Marine Corps as a speaker and in placing slides in the theaters through the Middle West. A part of the Major-General Commandant's letter follows:

"'I regret that I am *unable* to give you the authority to carry out this plan. The recruiting service in all its branches in the States of Ohio and Michigan *is being cared for* at this time, and I do not see my way clear to *grant* your request.

"'However, my *inability* to give you a more favorable reply does not lessen my appreciation of the patriotic spirit and kindly feeling toward the Marine Corps which prompted you to offer your services, and I want to thank you on behalf of all of our officers and enlisted men for your interest.

"'Sincerely yours,

"'GEORGE BARNETT,

"'Major-General Commandant.

"'Headquarters, U. S. Marine Corps, Washington, D. C.'"

. . .

A MIRROR writer is "all het up" over a Y. M. C. A. press sheet that spoke flippantly of female members of the entertainment units going to France. The sheet said, "Actresses must not expect to imbibe the golden grape juice with handsome officers," and so on. Looking over the personnel of the units that have left, I discover a preponderance of married couples.

Nevertheless, the Y. M. C. A. publicist's indiscretion does not chuck me into the purple rage that "On the Rialto" must have had. What do we expect, anyway? For years the newspapers, aided and abetted by box-office-inclined theatrical managers, have preached a gospel of scandal about the women of the theater; it "got over." The public believed; doesn't the foolish remark of the uninformed publicist represent public opinion after all?

It's unfortunate for a girl to have stage ability to-day—if she is ambitious enough to sun her talents before the footlights it's "Good night good name!" no matter how respectable she actually is. The very name of "actress" lets her out! Go to the Broadway musical show and hear about her lovers and surplus limousines in song and pun, all bearing out the newspaper depictions—where is Chivalry that Shylock can impugn the honor of women to gather his filthy shekels!

But the humble movie seems out to cleanse the stage. It is widely reported that scandal hurts the movie player with *her* public, and so there is no managerial effort to paint the screen actress as other than the hard-working, decent-living person she ordinarily is. Indeed, recently a favorite screen actor divorced his mate to marry his screen partner, and the theatrical precedent of wiring the story to all the papers was distinctly *not* followed. Nevertheless the news got out in one city, and in a jiffy the house that had been showing the pair's pictures made public announcement that it would not further exhibit any of their productions. And a local newspaper said: "Can it be that the masses, supposed to constitute the cinema's clientele, are more sensible to matters of decency than the patrons of higher-priced amusement?"

Mayor Hylan of New York once raised the same point in barring a dancer from the boards of the Metropolitan Opera House, which is the "best people's" theater. He said that these "best people" saw nothing out of the way in supervision of the poor man's amusements, and yet were visibly annoyed when *their* entertainment was interfered with. And if the picture-barring action just mentioned is any guide, it would indeed appear that "the masses are more sensible to matters of decency" than the classes. It is good to know that we don't have to appeal to *our* public by painting our players, good and bad, in one huge smear of black!

. . .

THE highest-ranking movie laboratory man in the Army is the popular Tom Evans, now a Major in the Sanitary Corps. Absolutely a stranger to the military establishment, Tom, who is barely thirty, joined the colors as an enlisted man last summer, quickly became a second lieutenant when his organizing talents were found out, and rose to the rank of major in an incredibly short time. Better than that, they say his work has attracted the attention of foreign army officials and that Britannia has asked Uncle Sam for the "loan" of the hard-working major.

. . .

ENGLAND, by the by, is giving too much space and concern to the German Film Trust that is going to "monopolize the screens of the world." London forgets that you can't give pictures away. Or at least if you do, the exhibitor who has his future in mind *won't take them!* It is artistry and not price cutting that counts. The Hun can't produce for another public than his own. His stage drama is seldom adopted elsewhere, so why should his screen drama be? The publics of the world outside Germany would have to change completely. If over night they swung to *smut*, the Hun producer would have a chance. He excels in plays of the sewer, as anyone who attended the German theater can tell you. Quite fortunately the world-citizen finds other things to enjoy than mere dirty jokes—and that, in short, is what the Hun drama consists of. *Forget* that Trust!

PHOTOPLAY MUSIC

MANAGERS VERSUS ORGANISTS

Transplanted Pianists Get By Because They Can "Play Pictures" and Have Pep

BY FRANK STEWART ADAMS

SINCE the introduction of organs in picture houses there has upsprung a new race of organists (so-called), begotten from a union of vaudeville piano playing and the ability to "play pictures." One of these players said with considerable pride that his organ "had two manuals including the pedals," which is about all some of them know about the organ.

Why do some managers like these transplanted pianists? Because they can "play pictures," and have the pep. Now I have always contended that church and concert organists should have more pep—have lectured and written articles on the subject. They should spend nights in cabarets or somewhere to get a strong human quality in their playing.

QUALITY NOT VALUED

But these managers actually believe that an organist who has played in church and studied seriously can't "play pictures." They say "You are a fine musician (as if it were a drawback), but haven't the theatrical touch," whatever that is. That line of talk means absolutely one thing—a low standard of musical presentation. One manager said, "Play only popular music for pictures." But why confuse the issue? There is nothing about pictures which calls for exclusively popular music or style of playing. The fact is these managers are afraid of going over the heads of the audience. They want nothing but musical comedy hits, dance music and light, snappy gavottes, with "lots of runs" and droolings. This sort of stuff makes a splurge, but it will not last long.

One manager said to a substitute organist, "Don't make it sound like an organ." Now what was the poor fool going to do—sit there and try to make the affair emit sounds like a pianola or bass tuba? Many air-smiting devices in theaters can't be made to sound like organs, for they are not.

Even the registration must differ as much as possible from the legitimate effects. One would-be pioneer tried shoving the crescendo pedal on and off every beat in an effort to get away from regular organ playing. He got away from all kinds for several hours, as it put the pedal out of action.

PEOPLE WANTED ORGANS

Formerly many monstrosities were perpetrated, consisting of a few sets of pipes added to a collection of cowbells, whistles, anvils and other things which "amuse the public," and devices for imitating wind, fog and cries of roosters, ostriches, tom-cats and various beasts of prey. But the people began to clamor for straight church organs, and these are now found in all the first class houses in the East.

Occasionally we find organists who play familiar stuff in rag and jazz style, and draw the crowds. Intelligent people won't fall for this very long, although some short-sighted, money-grabbing managers who can't look into the future don't agree with me. A public fed up on trick stuff continually demands novelties, and ragtime and jazz are beginning to die out already.

HERITAGE OF VAUDEVILLE

These abuses largely arose from the fact that pictures originated in vaudeville houses. Many movie houses were "combination" until recently—the organists are former vaudeville pianists, and the managers remain by divine right, unweaned from vaudeville ideas. They want the music to go over in a slap-dash style, and demand stuff that "everybody knows."

These managers regard each scene of the pictures as a vaudeville act. To them the fitness of the music depends on how much the audience erupts with mirth or grief.

Like the tithing man in Puritan days, who woke up snoring parishioners with a rod, the organ must poke the audience in the ribs whenever anything happens on the screen. Like using too many flash-backs, it doesn't give them credit for watching the picture or having brains.

PICTURES BELONG WITH MUSIC

The "effects" of trap-drummers and stage-hands are a legitimate survival of vaudeville methods, because they don't interfere with the music. Organists can't do much of this, but Wurlitzer operators can. Outside of slapstick comedies what have pictures to do with vaudeville? They belong in the realm of musical comedy, the concert field and even grand opera. The main purpose of music is to establish the right mood, and it takes a musician and artist to create and sustain a mood, whether with organ or orchestra.

It is a good thing up to a certain point for organists and organ-playing to be associated with the show business. The fundamental principles of putting things over with the public can be learned in no other way. Not only picture-playing, but church and concert work, need lots of pep and a warmth and "democratic" note that will appeal to all classes.

GOOD TALENT APPRECIATED

Many excellent organists are going into the picture business. And intelligent and cultured people, who patronize symphony concerts and grand opera, are going to the movies more and more, and they buy the best seats. They know what good organ-playing is, and they are going to demand it sooner or later.

No matter where organs are found, there is only one way to play them—according to the natural technique of the instrument. Anything else is faking and therefore unprofessional. Professor Swinnen, at the Rivoli, is a brilliant virtuoso with tremendous technique, and his improvising in modern scherzo style has more real pep than all the fakers combined.

The strongest argument I can use is the fact that the ideas I uphold are carried out in a few houses throughout the country, particularly at the two leading houses in the United States, the Rialto and Rivoli in New York. Here the conductors, orchestras, organists and organs are the best that can be obtained, and only the highest professional and musical standards prevail. For overtures the heaviest symphonic and opera music goes over strong. How many managers would dare feature an aria from a Handel's Oratorio with organ, as was done at the Rialto? In picture theaters there is a greater opportunity than anywhere else, outside of the public schools, to foster an appreciation of good music.

WHERE THEY CUT DOWN

After the crowds began coming, some managers, with noses pinched in the box office window, would begin to cut down here and there. They would say "The second clarinet and second trombone have no box office value; think of the money saved for dividends." But Mr. Rothapfel isn't satisfied with merely drawing the crowds—it is a satisfaction to him to know that he has raised the picture business to the level of symphony and grand opera. It pays to give the public big value for its money.

* * *

RIVOLI—NEW YORK

Bonelli's Artistic Singing Enjoyable —Wenger's Scenic Setting Beautiful

Erno Rapee conducted the Southern Rhapsody by Hosmer last week as an overture. This is a sort of orchestral improvisation on Southern airs. The most enjoyable musical member was Riccardo Bonelli's singing of Amy Woodforde-Finden's Temple Bells, with a scenic setting designed by John Wenger. This was far and away the most satisfactory solo offering heard in the Rivoli in a long time. Mr. Bonelli is an artist and his general conception of the song and scene was of the highest order. Mr. Wenger suggested the atmosphere of the Orient by hanging tapestries and a starlit sky. The whole scene went over in excellent style. Gladys Rice sang Craxton's Mavis. She made a charming picture. The orchestra in the feature distinguished itself by playing Smiles in such an ingratiating manner that the whole house was humming it all week. "He Comes Up Smiling" was the picture, with Douglas Fairbanks, and Smiles as the theme, gave a finish to the musical setting that put

EFFIE M. DIEDERICH

Organist and orchestra leader, Garrick Theater, Los Angeles. Miss Diederich has been identified with the Garrick for the past six years

the crowd in a rare good humor. For the War Review part of the overture to Forza del Destino was used. Musical numbers used in the O. Henry picture were The Bubble, Friml, Twilight Lane, Soloman, and Liebesleid, Kreisler. Part of the introduction to the Flower Song from Carmen and a Bolero by Bendix were played for the scenic, which was Mexican in character.

* * *

RIALTO—NEW YORK

Soloists Featured on Musical Program, and Some Novelties Included

The "1812" Overture of Tschaikowsky led off the program at the Rialto last week, with Hugo Riesenfeld conducting. Two soloists figured on the list, Annie Rosner, who sang Mine, by Solman, and Desere La Salle in the Prologue from Pagliacci. Both these numbers were well received by an unusually large audience, indicating that the season's drive is on in the Broadway houses. A novelty in the shape of Percy Grainger's celebrated "Irish Tune" and his "Shepherd's Hey" was also played as a lighter number. In the feature, "The Law of the North," with Charles Ray, the orchestra used a beautiful number, *Romance*, by Grunfeld. This may be obtained for piano, for which it was originally written. For the scenic, Nevin's *Narcissus*, and the Elgar *Salut D'Amour* were played with fine effect. Arthur Depew played an organ solo, *Marche Religeuse*, by Guilmant. The whole program was well knit together and went without a hitch.

* * *

PERSONALS

Eugene Maynard, a well-known Montreal pianist, has been appointed accompanist at the New Grand Theater in that city.

MUSIC SUGGESTIONS FOR FEATURES

"Heart of the Wilds"

Open with a caprice.
Title: Jen Calbraith, a soft love song.
T. I thought I told you, dramatic.
Then back to intermezzo style, or caprice.
T. We met five times, slow romance.
T. I just passed an Indian, slow dramatic.
T. I couldn't see who, love song.
T. He's after Val, theme of danger.
T. I don't think he'll wake up, rapid, into agitato.
T. Midnight, the hour, dramatic.
T. Last night while, love song.
T. There's one thing bigger, heavy dramatic.
Change to same mood for variety.
T. What does a wound, love song to end.

"Boston Blackie's Little Pal"

Open with a caprice.
Title: Too young to know, a light pastoral.
T. Righto, now I asks you, a polka.
T. Remember you are to sit, mysterioso.
For the reception, a waltz.
Blackie at safe, agitato.
Child comes downstairs, soft intermezzo.
T. We can't talk here, light pastoral.
T. But I am bound by ties, a nocturne.
La Valle leaves house, a hurry.
Oh, I can't, I can't! slow serenade style.
T. Nice man's, light pastoral to end.

"Her Country First"

Open with a waltz.
Title: Dorothy's father, a soft gavotte.
T. Why, Miss Dorothy, a moderate march.
T. Who cut this orange, mysterioso, back to march.
T. You girls been trying, an intermezzo.
T. But late that night, slow mysterioso.
T. Father! Eating? a polka.
T. You had better climb, agitato.
T. The Commissariat has sent, a march.
T. A member of the G. A. R., agitato.
T. Much obliged, Miss Dorothy, a waltz.
T. No, you wait here, a march to end.

"Playthings"

Love theme suggested: Melody, Friml (Schirmer).
Open with a polka, lively.
Title: John Haward, theme.
Margie in cafe, a fox-trot.
T.: A letter to his sister, theme.
Margie enters room, a light gavotte.
T.: I wanted to tell you, theme.
Gordon enters room, rather slow.
T.: Departure, theme.
T.: Gwendolyn, an intermezzo.
Jack at door, theme.
At interior, a soft slow waltz.
Gordon appears in auto, dramatic.
Work up to T.: You rat! then furioso.
T.: And then came the Law, slow minor.
Officer leaves, theme.

"The Law of the North"

Open with romance style.
Title: The law in the Northland, a march.
T.: If that comes to pass, a soft intermezzo.
T.: And tonight we shall go, a galop.
T.: Dusk at Felician, a fox-trot.
T.: The way of the wolf, mysterioso.
T.: My missal and my rosary, soft minor.
T.: Adieu, friends, galop.
T.: Father must be outside, slow minor.
T.: Le Noir has stolen, rapid hurry.
T.: Hook up the dogs, galop.
T.: Alan finds girl in snow, slower, pathetic.
T.: The gray shadows of the night, faster.
T.: Prepare my sister's room, a melody to end.

"Johanna Enlists"

Open with a waltz.
Title: Stop that infernal, a march.
Louder at soldiers.
T. We have a sick officer, a soft intermezzo.
T. Days pass, a gavotte.
T. Instead of going to church, a polka.
T. The jealousy between, a serenade.
T. All joking aside, slumber song.
T. For such a woman, a waltz to end.

"Love's Law"

Open with a rapid neutral theme.
Title: When directors meet, slow, rather dramatic.
At Sonia and old woman, quiet soft serenade.
T.: Sonia can find plenty to do, a romance.
Play violin solo to action in next scenes.
T.: She is quite ready, a reverie.
T.: Hamilton's business rivals, mysterioso.
T.: At last Sonia's great day, a waltz.
Violin solo to action.
T.: Marriage! Don't you know, dramatic.
Agitato at fight.
Sonia and sick woman, quiet romance.
T.: It's about time, rapid agitato.
T.: I lied, dramatic.
Agitato to action.
T.: Through the long hours, reverie.

"His Birthright"

Open with a soft, slow Japanese theme.
Title: Stay away from my baby, into agitato.
Then slow to action.
T.: Your father was an American, Japanese theme.
T.: The ways and cards, slow and soft, as above.
T.: The police, dramatic.
T.: In Yukio's story, slow waltz.
T.: I've followed Milton, slow dramatic.
At girl dancing play to action.
T.: Don't worry, leave him to me, a serenade.
Yukio enters room, hurry, into agitato.
T.: I will be responsible, slow serious.
T.: In convalescing, work up march to finish.

"The Love Swindle"

Love theme suggested, Gardenia, Densmore (Boston Music Co.).
Open with a popular dance.
Title: Night bell, slower.
Work up to title, Richard Webster, then furioso.
Diana bends over, theme.
Sunrise over the hills, a waltz.
T.: Where there's a will, theme.
T.: A new arrival, light serenade style.
Diana hurrying in car, agitato.
Richard and Diana, theme.
T.: Follow that cab, neutral.
T.: Mr. and Mrs. Richard, theme.
Diana enters house, rapid movement.
T.: Then I am not, theme.

"The Scandal Mongers"

Love theme suggested: Trailing Arbutus, Garbett (Carl Fischer).
Open with a lively intermezzo.
Title: Like most wives, a waltz.
T.: A news item, a polka.
T.: Time brings recompense, soft nocturne.
Mrs. Wright leaves trolley, theme.
T.: Several days later, a serenade.
At telegram, dramatic.
T.: That night, a waltz.
Daisy enters house, furioso.
T.: By noon, slow minor.
T.: Your neighbors, lighter intermezzo.
T.: As we leave you, theme.

"Maid o' the Storm"

Theme: A popular Scotch song.
Open with neutral overture.
Title: Yon ship, use water effects.
T.: Ariel, a soft waltz.
T.: A stranger sent to her, theme.
Auto stops, a light intermezzo.
T.: Jules Picardi, a gavotte.
Strauss plays, follow action.
Ariel enters office, theme.
T.: I'll place you, soft romance.
Ariel meets Franklin, theme.
Guests at table, a soft fox-trot.
T.: Forgive me, theme.
T.: You win, slow, rather dramatic.
Ford stuck in mud, comedy theme.
At flash back of Ariel, theme.

* * *

STRAND—NEW YORK

Horn Solo a Novelty—Elaboration of the Silhouette Idea

The Strand Symphony Orchestra played the *Marche Slav*, Tschaikowsky, as an overture last week, conducted by Carl Edouarde. A novelty in the shape of a horn solo was given by the first horn of the orchestra, Mr. Geithe. Manager Edel has recognized the value of something different in his programs. Profiting by the success of his Romeo and Juliet silhouette scene last season, he introduced last week a more elaborate exposition of the idea, taking four singers instead of two and giving the quartet from *Rigoletto*. The singers were Ernest Davis, tenor; Yon Colignon, baritone; Alys Michot, soprano, and Ada Poli, contralto. Verdi's favorite quartet always pleases and the singers acquitted themselves well and gave a fine interpretation of the music. The organ number, which is a feature at the Strand, was the march from *Queen of Sheba*, played by Ralph Brigham and Herbert Sisson.

BUFFALO—HIPPODROME

Much Snap to Music Program at the Popular Upstate House

The music program at Shea's Hippodrome this week is one of the most delightful heard in many months. The feature is "Her Only Way," Norma Talmadge's latest contribution to screen literature. *The Mysterious Kiss*, by Degresnac, is the opening number rendered by the big 30-piece orchestra under the direction of Alfred Moulton. *The Sunshine of Your Smile* is the theme used. During the unveiling of the patriotic stage setting, "Marching to Victory," the orchestra played the overture to *William Tell* with snap. The setting was received with tremendous applause. The Allied Nations' Official War Review is added to the program this week, and this gave Mr. Moulton an opportunity to add some stirring martial music. Other musical numbers were for "Italians in Algiers," *Robespierre* overture, and the Hippodrome News, *The Stars and Stripes Forever* and *Rule Britannia*. "The Summer Girls," Sennett-Paramount comedy, was accompanied by new popular and musical comedy numbers.

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PROVIDENCE—STRAND

Excellent Musical Arrangement for Hart and Bennett Pictures

Opened "Riddle Gawne," with William Hart, with a quiet little gem, *At Evening*, by Whelpley. For the love theme, used Nevin's *Love Song*. For the riding, fire, etc., used the allegro from Martha Overture, omitting the familiar tunes. Enid Bennett in "The Marriage Ring," played for a love theme, but more particularly to identify the girl, last eight measures of Schumann's *Traumerie*, playing softly when Ward thinks he recognizes her photo. For the fire, climax, etc., two or three pages of Zampa. Filled in with Fantasia in D minor, Mozart; *Legend*, Ailbout; *Twilight*, Friml, and *A Dream*, Lynn.

* * *

Beautiful Organ in Washington's Knickerbocker

The Knickerbocker Theater in Washington is making a specialty of organ recitals from 6.55 to 7.15, preceding the opening show of this residential house. This is one of the Crandall houses under the management of Arthur Robb. The organ is a Moller instrument. It is a triple manual with all the accessories of bells, chimes and a wonderful sustaining effect. It has the uniqueness of being built under the stage, protected thoroughly by dustproof and dampproof compartments.

By a system of specially constructed shutters an added smoothness of tone is attained. This organ was five months in construction at the Moller shops and only eighteen days in being installed at the Knickerbocker. At no time was there any interruption of performances.

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INSTALLATIONS

Hilgreen, Lane & Co.—Instrument in Savoy Theater, Cleveland, Ohio; instrument in Monarch Theater, Edmonton, Alberta, Canada; enlarged instrument in Minerva Theater, Pittsburgh, Pa.

TELLS ABOUT THE PEOPLE OF THE SCREEN

Eltinge Studio "Cuff Notes"

A hundred and something in the shade—but no shade—struck the home of "Masculine-Feministic Beauty"—Little girl on sidewalk pointed to what I seemed to remember as the old "Yorke-Metro" Studio, and said, "Yes, Mister, that's where they make the pitchers."—Thanked her and glided in, perspiration doing its worst.

Lillian J. Weir, the most beautiful doorkeeper outside of Paradise, listened to my troubles.—She and a scenario-writer-siren—Henrietta Roth—gave me the warmest drink of ice-water ever drawn from a so-called cooler. Then told me I ought to go in and see what was doing—did so—Great activity—Fred Balshofer, who has guided so many male stars to fame, greeted me languidly, as befitted the 100 in the shade—asked me to have some ice-water?—said NO—Then my old friend Stuart Paton appeared, in whitest flannel suit ever turned out by a Chinese laundry.

Then I heard a genial shout of greeting—handsomest being in the world emerged from dressing-room—Julian Eltinge in beautiful summer suitings gave me welcome—He must have lost 100 pounds since "Fascinating Widow" days—his "waist-line" is a dream—Shook my hand—hard—it is tingling yet—looks like a girl at her prettiest, but has muscles like a mule—showed me around—real decent chap—worth a million, they say, but utterly devoid of foolish swank—Introduced me to his leading lady—dazzling blonde—Alma Francis.

Bill Clifford, the handsome leading man of old Bison No. 1 days, is again with Fred Balshofer—playing heavy opposite to Eltinge—great scene—old room in Heidelberg—College days before the war—Bill Clifford in Hun uniform—handsome but devilish—don't know the story, but bet that Eltinge is going to kill handsome Bill before it's over—Alma Francis showed me a lemon tree in middle of studio, sticking out of a wood-pile—tree covered with lemons—plucked one and tried it.

Ray a Real Booster

Charles Ray has been busy on more propaganda work for the United States Government this week. Two weeks ago Charlie finished a five-hundred foot moving picture to help boost the Fourth Liberty Loan. Now the youthful Ince star is writing an article at the request of the Government for the Fourth Liberty Loan on "Why We Should Buy More Liberty Bonds."

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Edith Lyle on Screen

Edith Lyle, well known on Broadway as a leading woman in several successes, has been engaged to appear in a big motion pieture production under the direction of George Foster Platt. Miss Lyle left for the Coast a few weeks ago, and rapid progress is now being made in the work of filming the production. Upon her return in October Miss Lyle is to appear in a dramatic production.

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Blackwell in Court

Carlyle Blackwell was arrested recently in Fort Lee while driving a large Fiat car bearing a London license. It seems that Mr. Blackwell was making some night scenes on the boulevard and one of the town officers noticed the strange license number and placed the actor under arrest. Carl attempted to explain matters. "You ought to know me, my name is Blackwell." The constable said, "I wouldn't care if you were Carlyle Blackwell himself it would make no difference to me." Later in court before Mayor White, Mr. Blackwell paid a small fine and was discharged.

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He Wants to Enlist

P. C. Hartigan, who played Von Tirpitz and Emperor Wilhelm in "The Prussian Cur," a Fox production, is trying to decide which branch of the service to enlist in. Pat says, "That 'treat 'em rough' stuff sounds good to me." Hartigan is playing a leading part in a comedy drama now being directed by A. E. Gillstrom for Fox.

King Survives Calamities

Director Henry King has at last completed his William Russell feature. "When a Man Rides Alone," after a few accidents and lots of bad weather which held up production. He lost five days because of bad weather in San Diego, and two due to a sandstorm on the desert at Santa Inez; then Carl Stockdale was laid up for a week from an injury he received while making a scene, again delaying work. King is delighted that he has finished and is now spending his time in the cutting rooms of the American Film Company, assembling the picture.

. . .

Long Time at Attention

One of the stage hands at the Metro studio tells a good story of what happened when a soldier entered the studio recently, asking everyone to show his registration card. No slackers were found on the big stage, so the soldier inquired if there were any men in the scenario department that ought to be in the Army. One "grip" became quite indignant and said: "Say, young fellow, we have one man up there that has stood at attention longer than you've been in the Army," referring to Colonel Brady, chief of the scenario department, formerly a commissioned officer in the United States Army and Lieutenant-Colonel of the Twenty-third Regiment, N. Y. N. G.

. . .

Betty Blythe Excites Folk

While up in Kingston, N. Y., last week Betty Blythe took a few hours off and with Harry Morey made a film for the Liberty Loan campaign.

They say that Miss Blythe became so satiated with the Colonial spirit, scenes having been taken in and about a house that was at one time Washington's headquarters, that she nearly got herself arrested.

It seems that after leaving the house Mistress Betty capered along the street of the staid village making curtsies to everyone she met. Then there was great excitement, all the village turned out to see what they believed to be a reincarnation of a Salem witch.

Love Doesn't Love Indians

"A good Indian is a dead Indian," was attributed to an Army officer. Montagu Love had an experience at Saranac Lake not long ago which caused him to harbor the same opinion. While making exteriors for "The Driving Power," Oscar Apfel's latest production for World-Peerless, Mr. Love, playing the part of a lumberman, was seated in the front of a canoe and George Herbert, as an Indian, was in the rear seat, guiding the canoe down a rapid stream into Saranac Lake. All went well while the current was smooth, but when the rapids were reached the canoe went on down stream. Mr. Love started for one bank of the stream and Herbert for the other. Each reached a bank, which were not too wide apart to permit Love to express his opinion of good and bad Indians. While he grants that Herbert may be a good Indian on the stage, he has a different opinion of his ability while in a canoe.

. . .

Undergoes Operation

Betty Howe, former Vitagraph and International Film star, was operated upon last week at Miss Alston's Private Hospital. Miss Howe, who since her appearance in "To Hell with the Kaiser," has had the ingenue role in the new serial being produced by the Western Photoplay Company, was taken suddenly ill during one of the final scenes of that production.

This is the second operation with which Miss Howe has been inflicted within the past year and a half, the first occurring during her connection with International Film Company.

. . .

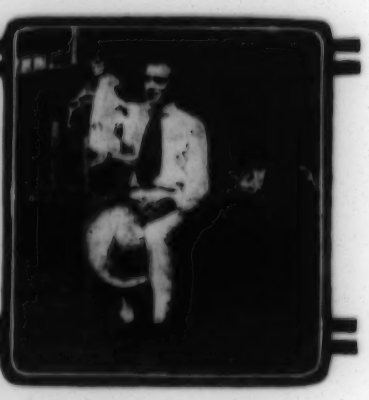
Busy With War Work

Nell Shipman is particularly active these days on behalf of the soldiers and sailors. Scarcely a day passes that she is not arranging some entertainment for them. And she is not shouting her patriotic enthusiasm from the house tops either but is doing her work quietly and unostentatiously. As a consequence she has won the deep respect of all the men in the service whom she meets.

James Young, the director, who was formerly stroke of a Harvard "Eight"

Mabel Normand, in "Peck's Bad Girl" (Goldwyn)

Gail Kane, appearing in Mutual films



Frank Mayo, World Picture star, has a large collection of rabbits

WILLIAM RUSSELL
in
"Hobbs In A Hurry"

By George Lee McCandless
Directed by Henry King

A comedy-drama of the sure-fire kind. The action is laid in New York City, aboard the top of a speeding passenger train, in a western mining field and in a private car of a millionaire. William Russell at his very best. Supported by an all-star cast.
First of the William Russell Productions sold direct to exhibitors through special representatives of the American Film Company stationed at Pathe exchanges. Wire, write or call in person at your nearest Pathe exchange and ask to see this production on the screen. You can book it now.

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"MISFITS AND MATRIMONY"
Featuring
MONTGOMERY and ROCK
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One Two Reel Comedy Each Week

They may be advertised with the highest confidence by any theatre anywhere.

VITAGRAPH ALBERT E. SMITH *President*

ANNOUNCING the shipping and physical service on the productions of the Affiliated Distributors Corporation, through the exhibitors' cooperative plan, by the exchanges of the Mutual Film Corporation.

THE first production to be thus released is *"LAFAYETTE, WE COME!"* (Pershing-'17) produced by Leonce Perret, a story of mystery and intrigue flavored with the romance of love and war, featuring E. K. Lincoln and Dolores Cassinelli.

President
AFFILIATED DISTRIBUTORS CORPORATION

President
MUTUAL FILM CORPORATION

Keep your eye on the Eagle!

UNITED STATES GOVERNMENT OFFICIAL WAR PICTURES

All Exhibitors in North America:

The United States Government wants you to exhibit "America's Answer," the official war picture from the battlefields of Europe —for the benefit and comfort of American families — in every city, town, hamlet in North America. Our Government requests that you run these live pictures of our own sons, brothers and friends — filmed at the gates of Hell and brought back through the submarine-infested seas — in the same worthy spirit that put America in this world war. In this instance, Distributors and Exhibitors should be above commercialism. Consistent with operation the price will be made fair. Every Exhibitor is part of the plan. Your co-operation is necessary. Every effort will be made to get "America's Answer" to you. Right here in town there are many families represented in these pictures. You should localize the effect. A plan has been thought out whereby you can show "America's Answer" without raising your admission price. The cost to you will be the consistent minimum and you are asked to not haggle and barter and hold off, but to be personally as anxious to exhibit them as our intrepid soldiers are to establish democracy with the blood of their stalwart bodies. These pictures show you how they are doing it — show to Mothers the priceless nobility of their son's manly courage in fighting for the Right. Show these pictures — you will ease many aching hearts in American homes. Exhibitor, get these films — you will gain — your patrons will be grateful and you will effectively serve your country. Co-operate with the Government. Our salesman will call and outline a plan whereby you can do so advantageously. Your personal interest is respectfully urged.

"America's Answer"—Released October 14th

Proportionate Cost Plan

Small theatres can show "America's Answer" at a cost proportionate with each theatre's income — a new plan devised in friendliness and fairness to the small as well as the big.

"America's Answer" comes to you — with the thousands of dollars of introductory expense for advertising all paid—bearing the stamp of approval of the biggest centers.

The smallest theatre can afford "America's Answer" — the poorest shall have it. Apply!

Distributors presented bids to the Government for the physical distribution of "America's Answer" and from and on the bids submitted the World Film Corporation was selected. Write to the World Film Corporation now!!

Preference was given also to those distributors who had not yet had an opportunity to handle an official war film.

But all of the big distributors are patriotic and are requesting and instructing their sales forces and employees to help spread "America's Answer" over the length and breadth of the United States.

"America's Answer" comes as a thrilling message of the approaching victory of Democracy over Autocracy.

The screen is the medium by which the real news, alive and in the making, is conveyed to the families in America — they are all waiting for it.

Show "America's Answer" to Americans.

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George Creel, Chairman
DIVISION OF FILMS,
Charles S. Hart, Director.

Information at all World Film Corporation Exchanges

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FOR SALE Four Building Lots, Great Kills by the Sea. Desirably located on Prospect Avenue. Easy terms. L., care of Mirror. tf

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slightly worn. Have several gorgeous gowns of latest design, suitable for stage. 69-2
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COUNTRY ESTATE. One Hundred and Ten Acres overlooking the Hudson; one quarter mile river frontage; deep water large dock. Old stone and brick colonial house of modern convenience; hard wood floors, steam heat, large barns, garage for three cars.

Superintendent's cottage, seven rooms. Large spring supplies all buildings. Also five hundred fruit trees

The whole property can be had for fifty thousand dollars, which would not cover cost of constructing buildings today.

Am selling at this price because of death in family.

Mrs. F. O. Melcher,
Cossackie, N. Y.

Wardrobe Prop Trunks, $5.00
Have been used—few Second Hand Innovation and Fibre Wardrobe Trunks, $10 and $15. Property Trunks, Taylor Trunks, Bal Trunks. Parlor Floor, 28 W. 31st St., New York City

TWO exceptional building sites in Massachusetts, 30 minutes from Boston on main line, 5 minutes from station. Both overlook Beverly Harbor. Slightly wooded. Address, care of Mirror.

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JACK CUNNINGHAM
Writing for Pathe
Hollywood, Calif.
ADAPTATIONS EDITORIAL

A Word to Wise Producers

(*Continued from page 429*)

part, and probably only a small part, of the normal amusement seeking public of his territory.

To my way of thinking somebody in this great new industry has got to take the lead in evolving a system whereby each of the neighborhood managers can be convinced that he is the Rothapfel of his neighborhood.

I do not believe that this information can be imparted by correspondence. It is something that requires a personal contact if it is to be made significantly important.

. . .

THEREFORE it has occurred to me, and I pass the idea on for what it is worth, that if these young promoters, backed by their employers, will devote a part of their appropriations to the establishment of a department of traveling trade builders, whose duty it will be to hunt out the small exhibitors located in promising territories and, friendly like and with the artful diplomacy that is the gift of the good salesman, labor with them until he has implanted firmly in their minds the creed of the successful big manager, they will have achieved much.

. . .

IT SHOULD not be difficult to convince any manager, no matter how limited his mental equipment, that a clean and well ventilated theater will attract more people than one that is unclean and smelly.

Of that an ill-tempered ticket seller can kill more business in a day than a dozen mediocre films.

Or that a wild and garish display of cheap paper in a stuffy, low-ceilinged lobby will turn away more patrons of the class worth seeking than it will attract patrons of the class that is best left alone.

Or that every time those eight seats at the extreme sides of the balcony are sold they add eight talkative knockers.

Or that seats with broken backs, or loose arms, or torn upholstery, or uncomfortable angles work on the subconscious minds of the persons sitting in them in favor of the other theater.

Or that the smiling manager who makes it his business to know his public is as much more popular than the grouchy manager as Doug Fairbanks is more popular than the heavy villain he throws over the cliff.

. . .

BUT, greatest of all services to both manager and producer, would be the service of helping the little fellows to correctly analyze their business.

I confess the plan may strike many a practical showman of long experience and hard head as largely idealistic and practically impossible. Which reminds me—

There is a gentleman in Washington who recently took charge of one of the biggest win-the-war departments of the Government. After consulting with the members of the red-tape staff which he drew with the job he had signs painted and conspicuously displayed. They read:

IT CAN'T BE DONE
GO DO IT!

101

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NO make-up poisoning! Pure, gratifying, *safe*, ALBOLENE is what *you* should use always to remove make-up, because it keeps the skin in good condition.

It has been famous for years as the foremost product of its kind.

For the make-up box 1 and 2 ounce tubes. Also in ½ and 1 lb. cans.

ALBOLENE is sold by druggists and dealers in make-up. Write for free sample.

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Manufacturing Chemists
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BIG ASSET ON STAGE

Wrinkle Age has caused the doom of many actresses early in career.

Where sheer art has been the basis of a single actresses' success, youthful beauty has won fame and fortune for thousands. Wrinkle disfigurements—not the result of old age, but the direct effect of mental, physical and temperamental peculiarities of the individual, have shortened the career of many clever actresses. No class of people have been so sorely harassed with "wrinkle age" as the hard working people of the stage. The high-pitched, strenuous, long sustained, nervous strain to which they are subjected, makes them easy prey to "wrinkle age." But there is an escape from this affliction at last. Despairing actresses will be gratified to know that their wrinkle disfigurements and double chins and sagging cheeks can be eliminated no matter how deeply they may be set through long standing, and their return successfully prevented through an entirely new scientific method discovered and introduced by the Instant Anti-Wrinkle Company, 409-10-11 Majestic Building, Denver, Colorado. The treatment can be applied in the privacy of your own home, no surgical operation, no cutting, no electrical apparatus, wax or enamel used. Our wonderful new method is absolutely painless, and positively guaranteed. The price is ridiculously low when compared with the wonderful results produced. Is it not worth while to investigate a treatment that assures youthful beauty through the whole span of life? Full details in plain wrapper sent upon request.

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GOLDEN Present
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Matinees Wednesday and Saturday 2.30
MARJORIE
RAMBEAU
in WHERE POPPIES BLOOM

DATES AHEAD

DRAMATIC

Charley's Aunt (Miller and Riser): Camp Wadsworth, S. C., 15; Abbeville 16, Anderson 17, Greenville 18, Newbury 19, Camp Jackson 20-22.
Everywoman (Henry W. Savage): St. Catherines, Ont., Can., 16; Hamilton 17-18, Woodstock 19, Chatham 20, London 21.
Eyes of Youth (Messrs. Shubert and A. H. Woods): Chicago, 18—indef.
Friendly Enemies (A. H. Woods): Chicago, July 8—indef.
Friendly Enemies (A. H. Woods): Boston, Aug. 26—indef.
Little Teacher (Cohan and Harris): Camp Merritt, N. J., 15; Brooklyn 16-21.
Little Teacher (Cohan and Harris): Denver 16-21.
Lombardi, Ltd. (Oliver Morosco): Chicago, Aug. 15—indef.
Parlor, Bedroom and Bath (A. H. Woods): Boston, Aug. 19—indef.
Polly With a Past (David Belasco): Chicago 2—indef.
Robson, May, Boston Aug. 19—indef.
Skinner, Otis (Charles Frohman, Inc.): *Sunny South:* Hawkesbury, Ont., Can., 16; Van Kleek Hill 17-18, Alexandria 19, Chesterville 20, Winchester 21.
Tailor-Made Man (Cohan and Harris): Worcester, Mass., 16-18; Springfield 19-21.
Tailor-Made Man (Cohan and Harris): Chicago, Aug. 26—indef.
Tiger Rose (David Belasco): N.Y.C., Oct. 3, 1917—indef.
Turn to the Right (Winchell Smith and John Golden): Chicago, Aug. 18—indef.

MUSICAL COMEDY

Going Up (Cohan and Harris): St. Paul 16-21.
Have a Heart (Henry W. Savage): Toronto 16-21.
Jack O' Lantern (Charles Dillingham): Chicago Aug. 31—indef.
Kiss Burglar (Coutts and Tennis): Asbury Park, N. J., 16; Stamford, Conn., 17; Torrington 18, Norwalk 19, Waterbury 20, Poughkeepsie, N. Y., 21.
Oh, Look (Carroll and Sheer): Chicago, Aug. 6—indef.
Rainbow Girl (Klaw and Erlanger): Chicago, Aug. 25—indef.
When Dreams Come True (Coutts and Tennis): Athol, Mass., 16; Keene, N. H., 17; Fitchburg 18, Camp Devins 19-21.

PERMANENT STOCK

Akron: Colonial Theater.
Altoona: Lakemont Theater.
Binghamton: Armory Theater.
Boston: Castle Square Theater. Lexington Park Theater.
Brockton: Hathaway's Theater.
Brooklyn: Fifth Avenue Theater.
Butler: Majestic Theater.
Chicago: Avenue Theater. Great Northern Theater.
Cincinnati: Empress Theater (Musical).
Cleveland: Grand Theater.
Columbus: Keith's Theater. Olentangy Park Theater.
Dallas: Cycle Park Theater.
Dayton: Lyric Theater.
Denver: Denham Theater.
Detroit: Garrick Theater.
Duluth: Lyceum Theater.
Edmonton: Orpheum Theater.
Grand Rapids: Orpheum Theater.
Hamilton: Savoy Theater.
Hartford: Palace Theater. Poli's Theater.
Haverhill: Academy Theater.
Hoboken: Strand Theater.
Holyoke: Holyoke Theater.
Jamestown: Samuels Opera House Theater.
La Crosse: La Crosse Theater.
Lawrence: Colonial Theater. Emerson Theater.
Lincoln: Lyric Theater.

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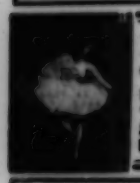

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Chicago, Illinois.

Opened Triple Trouble Sunday to ten hundred and ninety five dollars. Picture gave entire satisfaction. Top price thirty cents. Tell the other exhibitors to get busy and cash in.

W. Politzer,
Grand Theatre.

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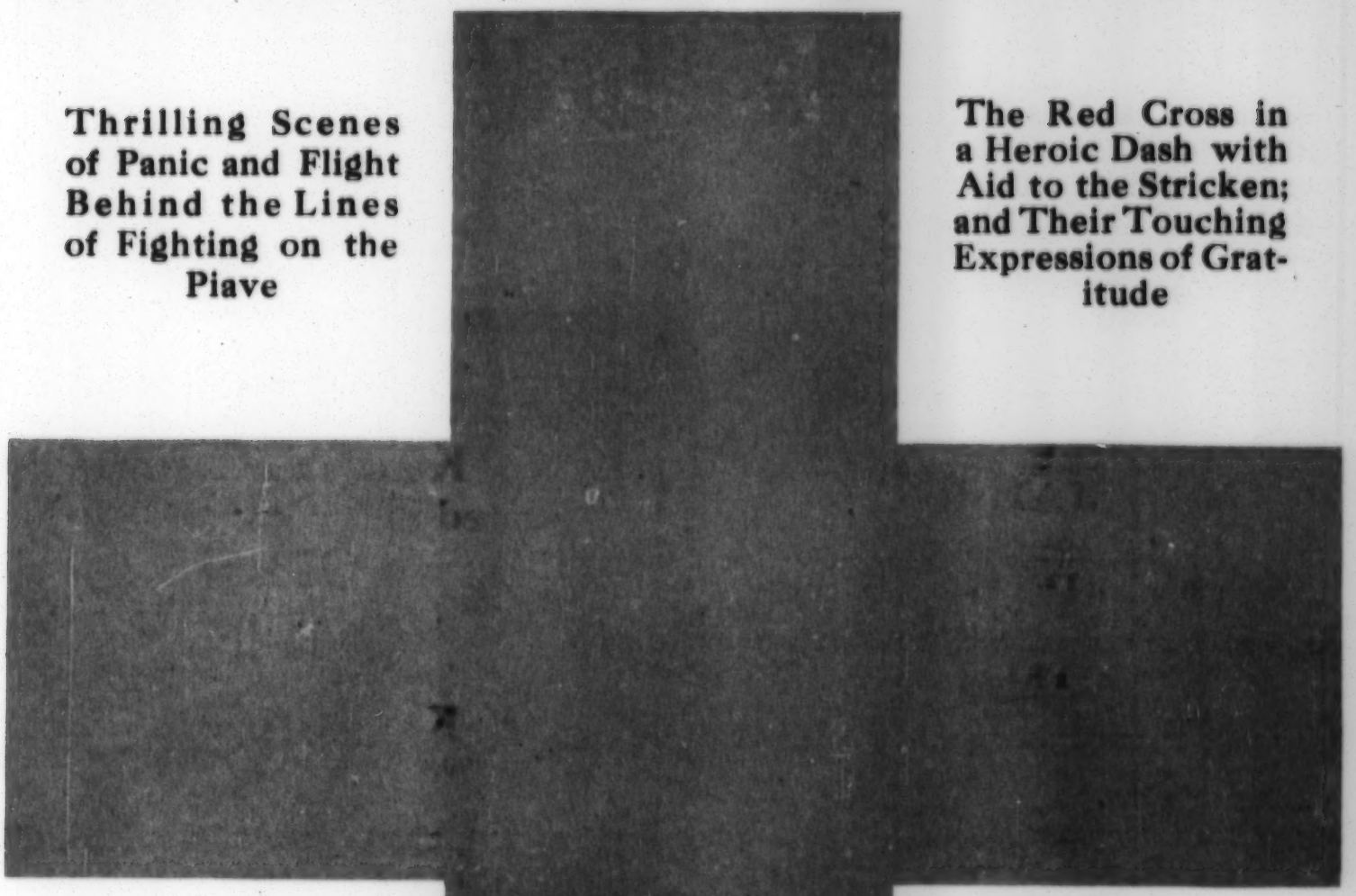

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